NON-ṚGVEDIC MANTRAS

IN THE MARRIAGE CEREMONIES

BY

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FOREWORD

In this book Mr P K Narayana Pillai has dealt with a subject which is comparatively little studied, but which fully deserves to be studied as it brings to light interesting information on several problems of Vedic philology

In the Grhya Sutras are cited, *in extenso* or in the form of *pratika*, the Mantras meant for recitation accompanying every ritual described in them Ordinarily one could identify the source of these Mantras some of which are Rgvedic and the others, the more numerous no doubt, non-Rgvedic Observations have already been made regarding the details of the adaptation of these Mantras to the rituals for the performance of which they are cited But there was no comprehensive work on the subject Dr V M Apte began such an investigation and made several suggestions It is as a result of a long personal reflection and partly following these suggestions that Mr Pillai takes up the problem from its fundamentals and presents here a description of the non-Rgvedic Mantras appearing in the Grhya Sutras

He has confined his work to the chapter on marriage ceremonies which is important in itself, but as this chapter contains the Mantras which are reproduced in other chapters as well, it can be considered that the present work, though not altogether exhaustive, is none the less conceived on a plan vast enough to permit conclusions of general import

Mr Pillai appears to have examined this material of 425 non-Rgvedic Mantras (which run up to 1400 inclusive of the parallel Mantras) as precisely as possible, taking into account all the ritual contexts and all the textual variants, and determining the probability of the sources of each Mantra with an exemplary scientific prudence This work has been done with a care which leaves nothing to be desired and for the same reason it will have a permanent interest

From among the original contributions of the thesis I propose to mention only the important role, hitherto unthought of, played by the Mantras of Śrauta origin in the realm of Gṛhya rites This is an important point which will throw much light on the relationship between the sacrificial rites and domestic rites and even on

the constitution of the Vedic schools at the level of the Gṛhya Sūtras. But many other facts, even details thereof, and many philological or linguistic discussions in this work will be of interest to the Vedic student.

In a domain too much neglected at the present time, the research work of Mr. Pillai makes a contribution of great value, and I am happy to have got the opportunity to introduce it to the learned public.

Paris,
17-5-1958.

LOUIS RENOU

PREFACE

As a scholar of the Deccan College Post-Graduate and Research Institute, Poona, I carried on research in Vedic literature under the guidance of Prof V M Apte, from 1940 to 1944 After some initial studies the results of which were published in the Bulletin of the Deccan College Research Institute (See Vols II, III and IV), I undertook the study of Mantra rubrics in the Grhya Sutras. Almost all the non-Rgvedic Mantras rubricated in the extant Grhya Sutras were studied, this book embodies part of the results of my work.

The earlier chapters contain the main results of the detailed study of the Mantras In the later chapters, the non-Rgvedic Mantras employed in marriage ceremony, as described in all the known Gṛhya-Śakhas, have been collected together and arranged in the order in which the various rites are performed Of the four hundred and twenty-five Mantras studied here, about one hundred and fifty are translated for the first time An exhaustive study of the textual variants and the different applications of the Mantras, with reference to almost all the known Vedic texts, has been attempted I have tried to fix the source of about one hundred and fifty Mantras, on the basis of a few principles evolved during course of my study The affinities discovered between some Śrauta sacrifices and Grhya rites and those between Grhya rites themselves have also been discussed An analytical study of the Mantras from the textual point of view throws light on the manner in which Mantras have been improvised for the Grhya rites

To my Professor, Dr V M Apte, I owe a deep debt of gratitude for his inspiring and scholarly guidance I have benefited greatly from his penetrating insight into the problems of Vedic literature

The stimulus for the publication of the book came from Dr Louis Renou, Head of the Department of Sanskrit, University of Paris. While he was in India in 1949, Dr Renou happened to peruse the type-written copy of the book at Poona from where he wrote to me urging its publication at an early date for the use of future workers in the field of the Gṛhya Sutras For his kind

interest in my work and specially for the valuable Foreword he has contributed to this book I offer my sincere thanks to Dr Renou who is a great authority on Vedic literature

Ever since its inception, the Travancore Devasvom Board has been actively promoting the publication of books on cultural and religious subjects The Board has laid me under its obligation by agreeing to publish this book under its auspices Its generous assistance is gratefully acknowledged

Thanks are also due to Messrs G S Press, Madras, for the neat printing and get-up of the book

Trivandrum,
1-12-1958

P K NARAYANA PILLAI

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CHAPTER I

INTRODUCTORY

The field of Investigation

The ritual or *kalpa* literature as embodied in the Sūtra texts (Śrauta and Grhya) of the different Vedic Schools has two important constituent elements There is a running description of the whole ritual procedure in the form of aphoristic but detailed directions Interspersed with these directions and meant for liturgical employment there are citations of Mantras drawn as far as possible from the Saṁhitās and Brāmanas authoritative in the particular *śākhā* to which the Kalpasūtra belongs Confining ourselves to Gṛhya Sūtras we find that the number of Mantras rubricated in all the available Gṛhya Sūtras comes approximately to 2500

Scholars like A F Stenzler,[1] Herman Oldenberg,[2] M Winternitz,[3] J Kirste,[4] Maurice Bloomfield,[5] Friedrich Knauer,[6] H T. W Salomons,[7] Willem Caland,[8] D Bhattacarya,[9] Raghu Vira[10] and others who have edited or translated one Grhya text or another have discussed some individual problems connected with this vast Mantra material E W Fay has made a general survey of the Rgvedic Mantra citations in the Grhya Sūtras as a class from the point of view of their liturgical employment Dr V M. Apte has published two monographs entitled Rgveda Mantras in

1 Edited and translated into German the Grhya Sutras of Asvalāyana and Paraskara under the title of Grhya Sutrāni Liepzig, 1864, 1865 and 1876

2 Edited and translated into German the Śankhāyana Grhya Sutra, Indische Studien, Vol XV, pp 1-166 Liepzig 1876

Translated the Grhya Sūtras of Śānkhāyana, Asvalāyana, Paraskara, Khadira, Gobhila Hiraṇyakesin, and Apastambha, SBE XXIX, XXX, 1886, 1892

3 Edited the Apastamba Grhya Sutra, Vienna, 1887, the Mantrapāṭha or the Prayer Book of the Apastambins Oxford 1897

4. Edited the Hiranyakesi Grhya Sutra Vienna 1889

5 Edited the Kauśika Sutra of the Atharva Veda, JAOS, XIV, 1890

6 Edited the Mānava Grhya Sūtra, St. Petersberg 1897

7 Edited the Bhāradvāja Grhya Sutra Leyden 1913

8 Edited and translated the Jaiminīya Gṛhya Sutra, Lahore, 1922 Edited the Kāṭhaka Gṛhya Sutra, Lahore, 1925 Edited and translated the Vaikhānasa Grhya Sutra, Calcutta, Bibliotheca Indica, 1927 and 1929

9 Edited the Chāndogya Mantras with Guṇaviṣṇu's Commentary, Calcutta, 1930

10 Edited the Vārāha Gṛhya Sutra, Lahore, 1932

their ritual setting in the Grhya Sūtras (with special reference to the Āsvalāyana Grhya Sūtra) and Non Rgvedic Mantras rubricated in the Āsvalāyana Grhya Sutra sources and interpretation, which have opened up several new lines of investigation regarding the rich Mantra material in the various Grhya Sūtras On the lines suggested in these two monographs this Mantra material is capable of examination from the following points of view (1) The sources of the Mantras (2) The interpretation of the Mantras (as several of them are obscure) (3) The contextual vissicitudes of their employment or viniyoga in the whole range of Vedic literature *(4) The extent of genuine Grhya content in* pre Grhya Sutra literature (5) The improvisation or formulation of Grhya Mantras (6) Samskara affinities as disclosed by the identity or community of Mantra citation in part or in entirety (7) A study of their variants (most of them being repeated in more texts than one with textual variations) from the linguistic and ūha or ritualistic points of view (8) Gleanings from the Mantra material from the points of view of mythology, ritual, and social and cultural conditions

The Scope of the Work

The writer selected first of all, for investigation a part of this material, viz, the non Rgvedic Mantras in all the extant Grhya Sutras In spite of this limitation it was found that the material was so vast that a part of it viz, such non-Rgvedic Mantras as were rubricated in the Vivāhasamskāra chapters of the various Grhya Sūtras was enough to constitute the basis of a dissertation So the 425 non-Rgvedic Mantras in the Vivāha chapters with their parallels in the whole range of Vedic literature numbering not less than 1400 have been taken up for an exhaustive examination. Since, however, a Vivāha Mantra in one Grhya Sutra appears as an Upanayana Mantra in another Grhya Sūtra as a Samāvartana Mantra in a third and as a Sīmantonnayana Mantra in a fourth, etc nay since even in the body of a single Grhya Sutra, a Mantra employed in one Samskāra may be repeated in another Samskāra, the limitation of the material to Vivaha Mantras is more apparent than real and a fairly large variety of Samskāras have been dealt with in the course of the investigation

In addition to the 425 Mantras and their parallels many Vedic passages from pre-Grhya Sutra texts have been either referred to or quoted in extenso and discussed for the purpose of comparison

A general classification of the Mantras in the Grhya Sutras

The Mantras rubricated in the Gṛhya Sutras may be broadly divided into two classes The first class consists of the Mantras that can be traced back to the texts which belong to the pre-Gṛhya Sūtra strata of Vedic literature and can also be judged as employed appropriately in connection with the Śrauta sacrifices[11] Such Mantras in view of their original liturgical application in the Śrauta sacrifices have been, for the sake of convenience, designated here as Śrauta Mantras in the Gṛhya Sutras The second class consists of the Mantras which betray a definite Grhya bias being eminently suitable to the Grhya context by virtue of their contents, etc, and can be judged to have been originally composed for use in Grhya rites These Mantras do not bear any features that would make them appropriate to ritual contexts in Śrauta ceremonies and if traced to a pre Grhya Sutra text only stamp the particular section in that text as Grhya in character From the point of view of their contents and liturgical application they seem to belong to the Grhya sphere in the ritual world Such Mantras have been designated here as Grhya Mantras

It is the latter class to which Oldenberg refers when he says that a portion of the 'verses and songs'[12] in the Grhya Sutras "proves to have been composed indeed for the very Gṛhya ceremonies for which they are prescribed in the texts of the ritual'[13] It is to be noted however, that some of these Mantras cannot be assigned to any particular Grhya rite For example verses from AV 2 23, a hymn which is meant for some ritual for fecundity are employed in the marriage ceremony These verses betray a definite Grhya bias but it cannot be said that they are 'composed in deed, i e originally, only for the marriage ceremony in which they are employed There are also Mantras which we know from the Grhya Sutras only and which are used in more rites than one For example a few Mantras showing Grhya bias are used commonly in the marriage and upanayana ceremonies and it is not always possible to determine the exact ceremony for which a Mantra was originally composed.

11 Rgvedic Mantras cited in Gṛhya Sutras which neither betray any ritual bias nor are used in Śrauta sacrifices form another class. But since the Rgvedic Mantras lie outside the scope of this work this class has not been considered here

12. The designation Grhya Mantras in the work covers both the metrical stanzas and prose formulas.

13 Oldenberg SBE. XXX. Introduction p x.

CHAPTER II

PRINCIPLES FOR DETERMINING THE SOURCE OF THE ŚRAUTA MANTRAS

In the relative chronology of the Vedic literature Saṁhitās are followed by Brāhmanas including the Āranyakas and Upaniṣads, and Brāhmanas in their turn are followed by Śrauta Sutras and other Vedānga literature The Gṛhya Sūtras as a type are later than the Śrauta Sūtras a knowledge of which they regularly pre-suppose[1] This chronological position of the Gṛhya Sutras affords much scope for the investigation regarding the sources of their contents both ritual and textual in the pre-Gṛhya Sutra texts and at the same time renders this investigation extremely difficult

In fixing the exact source of the Śrauta Mantras in the Gṛhya Sūtras *one cannot be too careful. For most of these Mantras* there are a good many parallels in pre-Gṛhya Sutra texts from Saṁhitās down to Śrauta Sūtras The references to these parallels may be partly obtained by consulting available concordances, indices and other similar references but still the determination of their exact source will remain an arduous task. By source we mean the immediate source of influence from the pre-Gṛhya texts on the rubrication of a Mantra in a Gṛhya Sūtra in a particular setting Thus to fix the source of a Śrauta Mantra in a Gṛhya Sūtra we have to spot out the exact parallel in pre-Gṛhya Sutra texts, that has directly influenced the employment of the Mantra in its Gṛhya context

On the principles which will be enunciated below the exact sources of most of the Mantras can be fixd. But it is not unusual that the sources thus fixed may have their parallels in earlier Vedic texts For example, a Mantra may be employed in ŚG under the immediate influence of ŚS and at the same time it may have parallels in earlier *texts such as Saṁhitās and Brāhmanas* Such parallels are designated as the proto-types of the Mantra.

In the course of the investigation into the sources of the Mantras in Gṛhya texts I could formulate a few principles for fixing their sources Those principles are explained below with special *reference to the Mantras employed in the marriage ceremony.*

1. See Macdonell, A History of Sanskrit Literature, 249

1. *The Pratika Principle*

Sometimes Mantras are cited by *pratikas* in ritual works as they presuppose earlier texts in which the Mantras are given in extenso This practice is found in Gṛhya Sutras also So when a *pratika* is found in a Grhya Sūtra we may take it to represent a Mantra in a pre-Grhya Sūtra text, usually the Samhitā, or a collection of Mantras for Grhya rites presupposed by the Grhya Sutras, as in the case of the Grhya Sutra of Āpastamba or Gobhila

Certain rules regarding the nature and extent of the *pratīkas* and the citations which they indicate are given in the Asvalayana Śrauta Śūtra A verse is to be cited by a *pratika* that is equal to its first *pada* in extent (AŚ 1 1 17), a *sukta* by a *pratika* that is less than the first *pada* of its first verse (AŚ 1 1 18) and a triplet by a *pratika* that is more than its first pada[2] But even in AG 'only the first principle is observed' So it is not surprising that Grhya Sutras belonging to schools other than the Rgvedic do not observe these rules Nor do they observe any other rules regarding citation by *pratika*

As a rule the *pratikas* in the Gṛhya Sutras are identified in the Samhitās or Brahmanas or Śrauta Sutras or the Mantra collections for Gṛhya rites But there are some exceptions ŚG 1 8 8, for example, cites the formula *ko vah pranayati* (No 23)[3] for carrying forward the *pranita* waters in the pre-marital sacrifice performed by the bridegroom The parallel formulas in ApŚ 1 16 8 and MŚ 1 2 1 1 have the additional clause *sa vah pranayatu* Under these circumstances it is to be suspected that *ko vah pranayati* is a *pratika* of the full formula as seen in these Śrauta Śutras But the fact that it is not traced to any of the known pre-Grhya Sutra texts in the Rgvedic school precludes the possibility of its being a *pratika* So we may take *ko vah pranayati* as an entire formula or the *pratika* of the longer formula traced in ApŚ and MŚ If it is the latter it may show how eclectic is ŚG with regard to the Mantra material it contains

KG 24 11 dealing with Madhuparka directs *taccakṣurityavekṣya* (having looked at the Madhuparka reciting the Mantra *taccakṣuh*) Devapāla's commentary on this Sūtra portion runs

2. See V M. Apte, Ṛgvedic Mantras in their ritual setting in the Grhya Sutras, 6

3. This indicates the serial No of the Mantra in this work,

taccaksurıtyādınā madhuparkam vıkṣya Ādıtyadarsana, another commentator on KG, comments as follows *taccakṣurıtyanayā-nuṣṭubhā vıksya* (havıng looked at the Madhuparka wıth thıs *anustubh taccaksuh*, etc) From these commentarıes ıt ıs clear that the two commentators take *taccaksuh* as a *pratīka* But Brāhmanabala another commentator on KG does not seem to take ıt as a *pratıka* Hıs commentary reads *taccaksurıtyabhyavekṣya* (he looks at the Madhuparka murmurıng *taccaksuh*) Caland ın hıs ındex to the Mantras ın KG ıncludes *taccaksuh* among the Mantras that are classıfied as outsıde KS probably takıng ıt to be a *pratıka* of some Mantra not traced ın KS KS contaıns the words *taccaksuh* and they form an ındependent formula accordıng to Bloomfield's A Vedıc Concordance Is ıt possıble that KG too cıtes *taccaksuh* as a complete Mantra?

RV 8 66 16 begıns wıth *taccaksuh* and ıs very often employed ın rıtuals ın the context of gazıng at somethıng The Mantra is repeated ın VS 36 24 wıth some varıatıons So ıt ıs not ımpossıble that KS ıtself gıves the *pratıka* of the RV verse[4]

Another possıbılıty ıs that there mıght be an anuṣṭubh as poınted out by Ādıtyadarsana but as the verse ıs a puro usnıh ın RV ıt may have been derıved from some text pre supposed by KG whıch has not been brought to lıght

Two Mantras are cıted ın MG 1 10 9 and 2 2 15 wıth the same pratīka *yadakutam*,[5] and for the same use vız, unıtıng the fire (*agnıyojana*) *The* pratıka *ıs not ıdentıfied ın any known* pre-Grhya Sutra text of any Vedıc school or any other Grhya text Knauer has gıven the first pāda *yadākutam manasa jātavedah* ın hıs Mantra ındex wıthout specıfyıng the source

2 *The Śākha Prıncıple*

Texts connected wıth every Vedıc *Śakha*, very often, ıf not as a rule, are *found to maıntaın the unıty of the* Śakha tradıtıon wıth regard to the Mantras So an attempt should be made to find out the source of a Mantra used ın a Grhya Sutra ın some earlıer text belongıng to the same Vedıc Śākhā of that Gṛhya Sutra ıtself That ıs to say ıf there ıs a parallel Mantra in some pre-*Gṛhya Sutra text belongıng to the Vedıc Śākhā wıth* whıch the Gṛhya Sūtra employıng the Mantra ıs connected that parallel should

4. MS 1 4 3 is seen to cıte the Mantras *ayāścāgne*, etc, by pratīka
5 yadakutam iti dvabhyam agnim yojayitva.

be taken as the source of the Mantra This may be illustrated by an example ŚG 1 6 5 quotes the Mantra *anādhṛṣṭamasi*, etc, (No 12) in full for use in the rite of settling the marriage This Mantra has got parallels in MS, KS, TS, VS and GB, among the pre-Śrauta Sūtra texts It is not traced to any pre-Śrauta Sutra texts, belonging to the Ṛgvedic school But it has a parallel in ŚŚ 5 8 2 The Mantra is invariably used in Tānunaptra ceremony in Śrauta ritual Now the question is which text is to be spotted out as the source of the Mantra in ŚG According to the Śākhā principle ŚŚ 5 8 2 should be looked upon as the source and other parallels in earlier texts may be considered as the proto types of the Mantra

Two Mantras (Nos 45 and 46) for taking over Fire into one's own self are given in full in AgG 1 5 1 They have parallels in MS, KS and TS In the circumstance the parallel Mantras in TS will be taken as the source of the AgG Mantras since this Gṛhya Sutra belongs to the Taittirīya Śakhā of the Yajurveda Such cases may sometimes be confirmed by textual resemblance, similarity in employment, etc, of the Mantras

The Mantra *mitro'si* (No 182) cited in BG 1 1 27 has identical parallels in all the four Samhitās of Yajurveda and it is meant for the same use in all of them Since BG is connected with TS the parallel in the latter will be considered as the source, on the Śakha principle

The formulas (No 252) for putting fuel on fire are commonly used by all the ritual branches and are traced to many Vedic texts including Samhitas They are quoted in extenso in MG 1 11 24 but are identical only with their parallels in MS and KS Applying the Śākhā principle we fix MS as the source of the formula as it is connected with MG

When a Mantra in a Gṛhya Sūtra is not traced to a pre-Gṛhya Sutra text belonging to the same Vedic branch an attempt has been made to trace it to some other text belonging to some other branch of the same Vedic school For example the Mantra *yesvadhyeti pravasan*, etc (No 310) quoted in MG has parallels in AV and VS among the Samhitās Since MG belongs to the Yajus school we may presume that the influence is from VS and not AV

The Mantra *ya tirascī nipadyasa*, etc, (No 136) quoted in BG 1 3 38 has identical parallels in Bṛh and AŚ In both these works it is prescribed for accompanying a butter oblation In

these circumstances Brh. will be taken as the source of the Mantra, since Brh. and BG belong to the YV school even though not to the same sakhā

3 *The Viniyoga Principle*

A close observation of the process of the transfer of Mantras' from Śrauta rites to the Gṛhya ceremonies will lead to the inference that their *viniyoga* or liturgical application had weighed much with the ritualists who effected the transfer Before effecting the transfer of a Mantra from a Śrauta to a Gṛhya rite they took care to see that there was some kind of affinity between the two contexts And this is but natural since they were well versed in both the strata of ritual Śrauta and Gṛhya So in fixing the source of a Mantra used in a particular Gṛhya rite this fact can be used as a safe guide A few illustrations will make this clear

The formula *mahīnām payo'si* (No 25) is used in ŚG 1 8 18 to lift the ājya pot The formula has parallels in KS TS and VS and other Vedic texts and they are used in different contexts. Only ĀpŚ 7 9 2 is found to use the formula in exactly the same context as in ŚG So the inference is rather irresistible that ĀpŚ *is the source of this ŚG-formula in this particular setting*

The Mantra *aham varsma sadrsanām* etc is used both in ŚŚ 4 21 2 and MG 1 9 8 for recitation by the guest over the *viṣṭara* given to him Since ŚŚ is the earliest text that contains the Mantra in the same setting as in MG the former may be said to be the source of the latter with regard to this Mantra although there is no unity in *śākhā*

Four formulas are prescribed in KG 24 12 for wiping the Madhuparka portion sticking to the guest's hand In ŚŚ 4.21 9 also these formulas are laid down for the same use The identity in their application may show that the Kāṭhakas got the Mantras from the Śāṅkhāyanas

PG 1 5 10 cites some formulas for accompanying recitation while *offering* Abhyātāna oblations. They are traced to TS 3 4.5 and there also they are meant for offering the same oblations So it is evident that the source of the Abhyātāna formulas in PG is TS *itself*

In some cases the Śākhā principle and the viniyoga principle are found to conflict. In such cases other evidences or principles will have to be pressed into service in determining the source of

Mantras MP 1.2 2-5 have parallels in TS and AV Naturally one expects that MP owes them to TS which is the Samhita of the Śakhā to which the Āpastambins owe allegiance But the consideration of the *viniyoga* and text of the Mantras will lead one to a different conclusion In TS the parallels are meant for recitation when *kumbhestakas* are placed in Agnicitı rite But the AV parallels are included in a hymn addressed to waters for blessings Further this hymn is used by Kaus in many ritual contexts connected with waters The Mantras in MP are also to be addressed to waters with which the bridegroom bathes the bride Moreover from a textual point of view also MP Mantras are more allied to their parallels in AV than those in TS So it is almost certain that MP. is under the influence of AV so far as these Mantras are concerned AV may be indebted to TS for this Sūkta if the latter is earlier If this is so here is an interesting phenomenon of the journey of Mantras from one text to another It is all the more interesting since we see that a Grhya text copies Mantras found in the Samhitā with which it is allied, through an intermediary text which belongs to an entirely different school

4 *The Principle of Textual Agreement*

In case it is found difficult to determine the source of a Mantra with the aid of the three above mentioned principles consideration of textual agreement may prove helpful This may not always be an unfailing guide but in the absence of more reliable evidences it can usefully be pressed into service In the application of the principle of textual agreement the textual variations brought about to satisfy the requirements of certain particular ritual contexts may be ignored

In the *pre-marital* sacrifice described in ŚG the *formula* *pavitre stho vaisnavyau* is cited for addressing the kusa blades used to make the strainers. It has parallels in TS and VS but the parallel in TS shows the variant *vaisnavi* instead of *vaisnavyau* while that in VS is identical with the formula quoted in ŚG In this instance none of the first three principles is of any avail for the formula is not cited by pratīka, the Śānkhāyana Gṛhya Sūtra belongs to neither the Taittirīya nor Vajasaneyi branch and the formula is invariably used for recitation while making the strainers Under these circumstances we are justified in fixing the VS parallel as the source in view of its textual identity with the ŚG formula

The purificatory Mantra *savitustvā prasava utpunāmi* etc. quoted in ŚG 1 8 24 has parallels in MS TS and VS and many other texts connected with them But from a textual point of view VS seems to have exerted direct influence on ŚG with regard to this Mantra

For the Jaya oblations PG 1 5 9 has prescribed some formulas (No 149) and they have parallels in MS and TS But the parallels in TS are almost identical with the PG formulas while those in MS vary considerably So with regard to the formulas for Jaya oblations PG is influenced more by TS than by MS And hence we are justified in fixing TS as the source of the formulas for Jaya oblations as given in PG

In JG, a Gṛhya Sūtra belonging to the Sāmaveda school, occurs the Mantra *anvadya no anumatih* etc (No 173) and it has parallels in the three Samhitas of the Yajurveda VS parallel is found to be the nearest to the JG Mantra from the point of view of the text So it may be presumed that VS was the source on which the Jaiminīyas have drawn

Sometimes it is seen that a Mantra is partly traced to some text and fully to some other text In such cases the latter will have to be taken as the source For example KauG 1 9 prescribes the formula *iṣṭebhyo vasaḍ* etc (No 34) for the sarvaprāyaścitta oblations It has got some eight clauses and individual parts or clauses thereof are traced to different pre-Gṛhya Sutra texts including Samhitās But the clauses are met with only in TB 3 7 11 3 and ĀpŚ 3 11.2 So TB, an earlier text than ĀpŚ, may be taken as the source from which the Kauṣītakins got the formula

There is another interesting case of this type MP 1 8.2 which begins with *gṛhān bhadrān* etc (No 320) has parallels in ĀpŚ 16 16 4 and ĀŚ 2 5 17 One will naturally be tempted to form a prima facie opinion that MP has taken the Mantra from ĀpŚ since both belong to the same Śākhā But the fact that ĀpŚ contains only the first half of the Mantra while ĀŚ contains the whole of it will disprove this In view of this striking textual agreement ĀŚ will have to be taken as the source of this MP. Mantra

5 *Confirmatory Evidence*

In the course of a study of a Mantra in all its aspects one occasionally gets some incidental evidences which would indicate

its exact source Sometimes such evidence will be connected with the text of the Mantra, sometimes with the ritual practice and sometimes with the relationship noticed between a Grhya Sutra and a pre-Grhya Sūtra text Thus there will be a variety of such evidences But these evidences are rather only of confirmatory validity That is to say they may be used only to confirm the source of a Mantra which has been otherwise fixed, and not to fix the source solely on their own strength The following illustrations will clarify this further

The source of the ŚG formula *pavitre stho vaisnavyau* (No 24) may be fixed as VS 1 12 on the principle of textual agreement An incidental ritual peculiarity which confirms the sources indicated by textual agreement is noticed in connection with this formula In all the texts in which it has parallels the formula is used in the context of making strainers. In the Vedic texts which belong to the Taittiriya branch a different formula is used to purify the kusa blades In VS and ŚG no separate formula is cited for this purpose This similarity between the application of the formula in VS and ŚG confirms that VS is the source of the formula as seen in ŚG

The Mantras *tvamagne ayāsi* etc (No 168) and *akūtyai tvā* etc (No 139) can be shown to have been taken from TB 2 4 1 9 and 2 5 3 2 respectively on the principles of Śākhā and textual agreement The following is one incidental evidence which confirms this conclusion further In the fourth and fifth *prāpathakas* of the second kāṇḍa of TB are given Upahoma Mantras These Mantras according to Bhāradvaja are to be employed either in Śrauta or Gṛhya ceremonies as may be found appropriate This fact regarding the Upahoma Mantras also indicates that the Mantras in MP 1 4 16 and AgG 1 5 2 are taken from them for use in Grhya ceremonies

ŚG 1 4.21 quotes the formula *savitustva prasava* etc. (No 28) for purifying the sacrificial waters in the pre marital sacrifice Textual considerations would show that VS 1 31 is the source of the Mantra This is further confirmed by the fact that with regard to the Mantras used in pre marital sacrifice ŚG is influenced by VS *in some instances*[6]

6 See ŚG 1 6 5, 1 8 14

6 *Earliest Parallel*

There may occasionaly be rare cases in which it will be found difficult to fix the source in *spite of* the *guiding principles stated* above In such cases we may rest content by finding out the *earliest parallel* in pre-Grhya Sūtra texts and looking upon it as an influence if not as a source

MG 1 10 11 quotes six formulas for use in Jaya oblation Of these *ākūtyai tvā svāhā* (No 142) and *bhūtyai tvā svāhā* (No 143) have their parallels in MŚ 1 5 6.20 and MŚ 4 3 30 But the remaining four formulas are traced to KS, TS and VS with or without variants In these Samhitās the formulas have nothing to do with Jaya homas So it is to be concluded that MG took the Jaya oblation fromula from MŚ 1 5 6 20 and added on to it five formulas of the same type for use in Jaya oblations Of these five formulas one was taken from MŚ 4 3 30 itself and the others from Samhitās other than MS of the Yajurveda So the earliest parallels in these Samhitās are to be tentatively taken as the sources of these formulas

MP. 1 10 7 (No 376) comprises two parts The first part has a very similar parallel in MS 3 12 12 and the second is traced to MS 2.8 10 KS 17 9 and VS 15 15 in an identical form *We may take MS as the source of the first part but it is difficult to fix which* of these Samhitās (MS, KS and VS) influenced MP with regard to the second half

These principles may also be applied to the Mantras in the Śrauta Sutras for determining their sources in the Samhitās and Brāhmanas

CHAPTER III

GRHYA VARIANTS IN ŚRAUTA MANTRAS

Mantras drawn from earlier sources for use in Gṛhya rites are generally adapted to suit their new environments by introducing textual variants in them Such variants are termed Gṛhya variants Those found in the Mantras connected with marriage ceremony are considered below from the point of view of meaning, ritual, mythology, metre, verb, noun, pronoun, and phonetics

1 *Variants affecting meaning*

The words in roman type represent the pre-Gṛhya Sutra readings, those in italics represent the Gṛhya variants and the number represents the number of the Mantra in the work

bheṣajam duriṣṭyai—*bheṣajam sviṣṭyai* 34
niṣkṛtyai daurādhyai—*niṣkṛtir duriṣṭyai* 34
ṛddhyai samṛddhyai—*samṛddhyai tvā* 34
nirdahantu—*nāśayantu* 48
asmin rāṣṭre—*idamaham asmin kule* 49
indriyam dadhami—*brahmavarcasam dadhāmi* 49
savyam—*uttaram* 50
asmin rāṣṭre—*asmin rāṣṭre śriyam*
śriyamaveśayāmi—*dadhe* 50
virajo doho asi—*virajo asi* 53
mayi padyāyai virajo dohaḥ—*mama padyāya virāja*(?) [1] 53
apitana—(i) *api gachata*, (ii) *abhigachata* 54
ariṣṭāḥ sarvahāyasaḥ—*ariṣṭā asmākam vīrāḥ* 54
vidyutām—*udyatam* 59
asmān—*mā*
adhitiṣṭhāmi—*abhitiṣṭhāmi*
sadṛśānām—(i) *sajātānām*, (ii) *samānānām* 59
idam tamabhitiṣṭhāmi—*idamaham tamadharam karomi* 59
aham varṣma—*varṣmo asmi* 59
idam—*imam*
pṛṣṭhe—*nābhau* 62

1 BG and MP present a rather corrupt form of the passage seen in ŚŚ and some Gṛhya Sutras

agnirājānah[2]—*gāyatrena chandasā* 64
indrarājānah—*traistubhena chandasā* 66
varunarājānah—*jāgatena chandasā*
bṛhaspatirājānah—*ānuṣṭubhena chandasā* 68
sivā asmabhyam osadhīh—*aristamasmākam* 75
krnotu visvacarsani—*kṛnotvasau brāhmano, brāhmanesu*
nil—*pibatūdakam*[3] 76
pracakramuh—*vicakramuh* 97.
virūpāh—*suvarnāh*[4] 98
nil—*yah* 98
bhavanti—*nivistāh* 100
vājamenam—*bhāgadheyam* 111
adbhih—*payasā* 111
agnau samrādhinīm yaje—(i) *yaje samdhāranimaham,* (ii) *samradhā rādhayamasi samrādhāyai svāha*[5] 136
devāh—*vedāh*[6] 138
tiryañca—*striyam ca*[7] 138
kamān[8]—*karman* 138
tebhyo aham bhāgadheyam juhomi—*tebhya etaddhuyate bhāgadheyam*

2 Instead of agnirajanah, etc in ŚS., AG has gayatrena chandasa etc The latter have their prototypes in TS and other Samhitas In the case of these formulas KG agrees with ŚS

3 This addition in the formula used to let loose the cow is seen only in texts belonging to the Taittiriya branch of the Yajurveda TA is the earliest text in which the word occurs in the formula The Grhya Sutras of the Taittiriyas appear to maintain the Śakha characteristics in the Mantra text

4 The Apastambins might have felt that the adjective virupa was quite unsuitable to the waters when the bride is being bathed and changed it into suvarna a very auspicious attribute

5 This version in JG is corrupt as pointed out by Caland in his translation, p 36

6 The variant *vedāh* appears to be introduced in the Agnivesya branch most probably for the sake of a pun on the following jatavedah. Agni as the abode of gods is a very early conception but not as an abode of Vedas This AgG variant is also meaningless with reference to the second half of the Mantra.

7 This variant in AgG seems to have been introduced purposely to make a distant reference to the bride

8 In Brhu. the Mantra is used to offer an oblation by one who desires to become great in order to realise his desire So the word *kamān* is significant in that context. The Agnivesyas changed the word into *Karman* when the Mantra was adopted for use in marriage *Karman* is quite a good reading but it must be said that unlike kaman it is not so much in harmony with the word *kāmyaih* at the end of the Mantra

bhavatam dāsuse mayah svāhā—*sa no adāddasuse mayah* 173
anvadya no anumatih[9]—*anvimam no anumatih* 173
asvinorbahubhyām pūṣno hastābhyam—*rsibhyastvārseyebhyastvaikarsaye tvā*[10] 187
samāhamasmi ṛktvam—*rgahamasmī sama tvam*[11] 190
sam vām manamsi sam vrata samucittānyākaram—*Sam vam srjami hrdaye sam srstam mano astu vām, sam sṛṣṭah prāno astu vām* 192
udosadhīnām rasena utparjanyasya susmeṇa udasthām amrtānanu—*utparjanyasya dṛṣtyā prthivyāh sapta dhamabhih*[12]
mithuh—*madhuh*[13] 216
yajño yajñah—*arthah karmārthah* 216
ekapade visnustvanvetu—(i) *isa ekapadī,* (ii) *ekamise,* (iii) *ise tvā* 226
dve ūrje—(i) *urje dvipadī,* (ii) *ūrje tvā* 227
trini vratāya—(i) *rāyasposāya tripadi,* (ii) *trini prajābhyah,* (iii) *trīni rayasposāya* (iv) *rāyasposāya tvā* 228
catvāri māyo bhavāya—(i) *māyobhavyāya catuspadi,* (ii) *āyobhavyāya catuspadī,* (iii) *catvari rāyasposāya* 229
panca pasubhyah—(i) *parjabhyah pañcapadī,* (ii) *pasubhyah pañcapadi,* (iii) *pañca bhavāya,* (iv) *pañca prajabhyah* 230
saḍrāyasposāya—(i) *rtubhyah satpadi* (ii) *ṣadrtubhyah* 231
sapta saptabhyo hotrabhyah—(i) *sakha saptapadi bhava,* (ii) *sakhī saptapadi bhava,* (iii) *sakhi saptapadā bhava,* (iv) *sakhā saptapadā bhava* 232
sakhāyah saptapadā abhuma—*sakhāyau saptapadāvabhuva.*[14] 233

9 In all the parallel padas there is a hint at the etymology of the word *anumatih*

10 The Savitra formula is repeated in Vedic texts of all strata and it is only in Kaus that this variant is noticed.

11 The clause occurs in the *amoahamasmi* formula that is repeated in about twenty texts Only in AgG such a variant is found

12 The Benares Edition of PG (1920) has the reading *vrstyā* instead of *dṛṣtyā* *Vṛṣṭya* is found in the parallels in KS and AV

13 The AgG reading *madhu* is faulty The Mantra in which this variant is noticed is used in an expiatory context and hence it would naturally read *yajñasya kriyate mithu* and not *madhu* In a corresponding Mantra in Kaus. 119.2 is seen the pada *arthasya karmano mithah* The *mithah* here may be corrected as *mithu*

14 The plural noun and verb are changed into dual This is done to suit the context of the saptapadi rite which is performed by the couple.

sakhyatte mā yosam—*sakhyam te mā yosāh* 233
ayāh san manasā krtō ayāh sanhavyamuhıse—*ayasā manasā krto ayāsyam* 250
yeṣāmadhyetipravasan—*yesām madhye adhı pravasan* 310
yesu saumanaso bahuh—(ı) *etı saumanaso bahuh,* (ıı) *yesu saumanasam mahat* 310
grhān—*tena*[15] 310
jānatah—*āgatam*[16] 310
vah sumanāh—*vasuvanıh*[17] 313.
sıvena—*maıtrena*.[18] 313
aham—*bhadrān*[19] 320
vıravatah—*vıratarah* 320
vıratamah—*vīrapatıh* 320
suvīrān—(ı) *susevān,* (ıı) *susevā*[20] 320
ghrtamuksamānā—*sumanasyamānā* 320
teṣu—*anyesu*[21] 320
vahatah—(ı) *vahantī,* (ıı) *vahantah* 320
prajāyadhvam—*nısıdantu*[22] 324
rāyasposah prajayatām—*rāyasposo nısīdatu* 324
apı pūsā nısıdatı—(ı) *apı pūsā nısīdatu,* (ıı) *abhı pūṣā nıṣīdatu,* (ııı) *adhı puṣā nısīdatu* 324
vīrastrātā nısīdatu—*ıha pusā nıṣīdatu*
annapataye—nıl 344

15 MG alone shows this varıant. It ıs ınconvenıent from the exegetıcal point of view

16 Met with in MG only

17 ApŚ 6 27 3 has the varıant *vah suvanıh* The varıant *vasuvanıh* may be a corruption of this

18 AV has the varıant *mıtrıyena*

19 HG and MG read *aham* as ın the Śrauta Sutras. But MP and ŚG substıtute ıt by *bhadran* which qualıfies *grhan*

20 *Suvıran* and *sasevān* qualıfy the house, while *susevā* is an adjective of the brıde who enters her new home

21 This ŚG varıant makes hardly any sense when one enters his own house Oldenberg reads *yeṣu*

The varıant *vahatah* refers to house and *vahantı* refers to the bride *vahantah* creates dıfficulty ın construıng the Mantra

22 Even though the verbs are different in meanıng the Mantra expresses a wish for increase and prosperity of the cattle, horses and men. Since *prajāyadhvam* is in second person, the Mantra with this readıng is to be taken as addressed to cattle, horses and men. On the other hand with the reading *nıṣıdantu* the Mantra is a prayer for the increase of cattle, horses and men.

nil—*upayamanam*[23] 369
tacchakeyam—*tacchakeyam tat sarvāpeyam* 369
tanme rādhyatām—*tanme rādhyātām*[24] 369
madantah—*vadantah* 371
bhagah—*kratuh* 378
adhītam cādhītiśca—*manaśca śakvarīṣca* 378
nāma ca kratuśca—*brhacca rathantaram* 378.
cittam ca—*cittāya* 378
cittasca—*cittaye* 378

2 Variants Concerning Ritual

mā, nah—*tvā*[25] 97
nah—*te* 98
nah—*te* 99
nah—*te* 100
mā—*tvā* 100
me—*te* 100
kupyāh—*yā imāh* 102
te —*nah*[26] 102
sā diksitā sanavo vācamasmāt—*sā sannodhā sunuhi bhāga-dheyam*[27] 111

23 Other Grhya texts in which the formula is traced have not got this additional word as in BG The followers of Bodhāyana by supplying this word to the formula have put a marriage stamp on it

24 Kaus has extended the vrata-formula which is traced to many pre-Grhya texts No other Grhya text has done so On the other hand HG has cut it short

25 When the sacrificer recites the Mantra as he takes both the readings *mā* and *nah* are quite appropriate since he is purifying himself On the other hand when the bridegroom recites the Mantra while he bathes the bride the reading *tvā* is the appropriate one The following five variants are similar to this.

26 The reading *te* instead of *nah* is generally found in Mantras used to bathe the bride When the waters are invoked for some other person as the bride *te* is quite appropriate But *nah* appears to be better when the bridegroom bathes the bride for he may be taken to invoke the waters for both himself and the bride

27 The MŚ pāda has a direct reference to the consecration ceremony and hence it is evidently unsuitable to the context of girding the bride To remove this impropriety the Mānavas might have improvised a new pada that suits the girding This improvisation is modelled on AV. 14.2.70 d

pinvan—*piban*[28] 133
vām—*nau* 192
sah—*sā*[29] 190
samrabhāvahai—*vivahāvahai*[30] 190.
jīvema—*jiveta*[31] 190
bibhrat—*bibhrati*[32] 313
pasyan—*pasyanti*.[32] 313
avīraghnah—*avīraghnī*.[33] 320.

3 *Variants Concerning Mythology*

indrarājānah—*somarājānah*.[34] 66
indrah—*agnih*[35] 98
madhuscutah śucayo yāh pāvakah—*yā agnim garbham dadhire suvarnah*[36] 99
sarvān agnī rapsasādo huve vah—*ghrtascutah sucayo yāh pāvakāh*[37] 101

28 The TS Mantra with the reading *pinvan* is used to place a brick in Agnicitı rite So the prayer to increase the ghee is quite suitable to that occasion. But in marriage a butter oblation is offered to Agni with the recital of this Mantra So the prayer to drink ghee as expressed by the variant *piban* is very appropriate.

29 In the ceremony of selecting a priest in AB the pronoun denotes the priest and hence it is masculine But in marriage ceremony it denotes the bride and so it is feminine

30 The Mantra in the KS with the reading *samrabhavahai* is meant for recitation when the sacrificer and his wife are to resume the sacrifice after a break caused by the latter s monthly illness So the reading *samrabhavahai* is quite appropriate But in marriage the Grhya reading *vivahavai* is the suitable one

31 The Grhya Sutras have changed the number to suit the marriage context in which only the bride and the bridegroom need be referred to

32. In Śrauta sacrifice the Mantra is to be recited by a sacrificer and hence the masculine gender But in marriage it is to be recited by the bride and hence the change in gender The uhas have spoiled the metre of the Mantra.

33 The variation in gender is necessitated as the Mantra is to be recited by the bride

34. This variation was effected probably in view of the importance of Soma in marriage ceremony

35 This substitution of *indrah* by *agnih* might be due to the fact that Agni is more closely connected with marriage ceremony

36 Agni is described as embryo of waters in RV and in later Samhitās The Grhya variant is adopted probably to emphasise the sacredness of the bathing water

37 The Grhya variant is identical with AV 1.33.4c and this proves that in the case of the verses used for bathing the bride MP follows AV and not TS.

4 *Variants Concerning Metre*

nil—*aksitāh*[38] 54
nil—*me*[39] 174
yeṣāmadhyeti pravasan—*yesām madhye dhipravasan*[40] 310
bibhrat—*bibhrati*[41] 313
paśyan—*paśyantī*[41] 313
gṛhānām—*gṛhānāgān*[42] 313.
api pūsā nisīdatu—*yajña iha pūsā nisīdatu*[43] 324.

5 *Verbal Variants*

upāgām—*upagesam*[44] 12
utsrjata—*utsṛja*[45] 83
sanavah—*sunuhi* 111

38 In BG and HG alone is seen this addition In the original version the verse is an anuṣṭubh with an excess of a syllable in the third pada With the addition of *aksitah* the verse has become a purastad brhati with a superfluous syllable in the third pada

39 To the ApŚ pāda *sarvam svistam suhutam karotu* is added *me* at the end by AG, BG, HG and AgG This addition makes the number of syllables in the last pada eleven The first three padas have only eight syllables each The corresponding pāda in the ŚB version of the Mantra reads *svistam suhutam karotu nah* Here there are nine syllables But following Aps which has neither *me* nor *nah* at the end if *nah* is dropped in the ŚB-version the verse may be restored to anuṣṭubh metre Probably *sviṣṭam suhutam karotu* was the original pada to which *nah* was added by the Madhyamdinas, *sarvam* by Apastambins and *me* by Gṛhya ritualists.

40 The Mantra is repeated in four pre-Grhya texts and four Grhya texts But in KG alone it is seen that its anuṣṭubh metre is spoiled thus

41 These two variants introduced by KG to make the Mantra suitable for being recited by the bride have added a syllable each to the first and last pādas of this triṣṭubh

42 In the KS version of the Mantra with the reading *gṛhanam* there is a deficiency of one syllable in the second pada. This variant makes up the deficiency In introducing this variant KG appears to have been influenced by AV or ApŚ both of which read *grhānaimi* for *gṛhanām* in KS

43 The word *yajñe* in the PG pada spoils the anuṣṭubh.

44 The aorist indicative is seen only in MS and KS while in other texts, not less than nine in number, the optative aorist is used "This variant is a valuable commentary on the aorist indicative of the other texts it really means only that such is the speaker's earnest and insistent desire" (See Vedic Variants 1 The Verb, p 82).

45 SMB uses the second person singular verb while about twelve other texts use the plural.

nıpadyase—*nıpadyate*[46] 136
avata—*avantu*[47] 150
kartave—*kartavaı*[48] 190
samıtam samkalpethām—*samayāva saml alpāvuhaı*[49] 192
samvısanı—samvıseyam[50] 320
nıl—*samvısamı,* 320
nıl—*samvasāma* 320
dadhāmı—*dadhmah* 376

6 Nomınal Varıants

vaısnavı—*vaısnavyau*[51] 24
vārunı—*vaısnavye*[52] 24
vıtatānı—*vıtata*[53] 97
sucayah—*sucayah*[54] 98

46 Thıs ıs an ınstance where a verb ın a relatıve clause ıs alternatıvely made 3rd person, because of the relatıve pronoun servıng as the subject. The person referred to ıs still dırectly addressed. (See Vedıc Varıants 1 The Verb p 229)

47 PG changes the verb in the second person ınto the thırd person. Here the phenomenon of changıng RV verb ın the thırd person to the second person and vıce versa ın SV may be recalled

48 Kartave ıs the ınfınıtıve of kṛ VG has the same form. The dıph thong aı ın MG appears to be due to the ınfluence of the verbs vıvahavahaı prajanayavahaı etc. ın the formula.

49 In the Śrauta ceremony the Mantra ıs addressed to two fires (Ukhya fire and Garhapatya fire) when they are brought together Accordıng to ApG the Mantra ıs to be recıted by the brıdegroom wıth reference to hım self and the brıde Thıs necessıtated the change of the verb ın the second person to the first person.

50 These varıants show the ınterchange of present ındıcative, subjunctıve and optatıve The plural *samvasama* in MG may be taken to refer actually to a sıngle person the brıde (Vedıc Varıants 1 59 249)

51 In ŚG the dual ın *au* ıs seen instead of the dual in ı Thıs dısplacement is notıced as early as AV (Vedıc Varıants 3 85) MS has *vaiṣṇavā* —dual in ā stem.

52. The VG variant *vaisnavye* (neutral dual) reflects an attempt to harmonıse thıs adjectıve wıth the noun *pavitre* (neutral dual) Griffith reads *vārunı* or *varunyau* for his translatıon of VS 10 6 reads Varuna s own possessıon." But this readıng *vaisnavyau* ıs adopted in the standard edıtıons of VS ŚG appears to be under the influence of VS

53 Apparently MP followıng ApŚ preserves the older suffix a (neut pl) In RV the percentages between the forms in a and am are 68 38[2] (Noun Inflectıon in the Veda 347) But it may be due to conscıous archaızing in a secondary text.' (Noun Inflectıon in the Veda 347)

54. sucayah a KG readıng must be erroneous.

samrādhımım—*samrādhınyaı*[55] 136
samrdhe—*samrddhyaı* 145
akutaya—*akutyai* 142
kamaya—*kamayaı*[56] 146.
karman—*karmanı*[57] 150
saumanasah—*saumanasam*[58] 310
vahantah—*vahatah*[59] 320

7 *Pronomınal Varıants*

asu—āsām 97
tvā—*te*[60] 187
amo—*amu*[61] 190
yesam—*yeṣu*[62] 310

55 The varıatıon here is apparently between accusatıve and datıve But the accusatıve ın Brhu means worshıp whıle the datıve ın AgG can only be taken as the name of a deıty

56 The Varaha Grhya has changed the masculine gender of kamah into femınıne by convertıng it ınto an a stem Varıants involvıng the shıft of grammatıcal gender are not at all rare ın Vedıc language but this change of kamah ınto kāma ıs hıtherto not recorded.

57 Thıs is a case of varıatıon between the locatıve sıngular suffixes an and anı Of these two locatıve suffixes the former ıs characterıstıc of older and hıeratıc language But ın thıs partıcular case the preponderance of texts seems to poınt to the older anı (Vedıc Varıants p 115)

58 Thıs seems to be an attempt on the part of the Grhya rıtualıst to change the grammatıcal form of an earlıer word so as to suıt the later prıncıples of grammar

59 Wınternıtz has poınted out that the readıng ıram vahato ghrtamuksa manāh ıs certainly ungrammatıcal He suggests the emendatıon ukṣamanan instead of uksamanah Another way of solvıng the dıfficulty accordıng to *hım ıs changıng* vahatah ınto vahantah *as ın* other *texts lıke* AS., ApŚ ŚŚ and HG (The Mantrapatha Introductıon, p xvıı) Hıs *emendatıon ıs ap*proved by the authors of Vedıc Varıants

60 te ıs an equıvalent of tva but later

61 The unıntellıgent form amu ıs ınvarıably found ın all the texts belongıng to the Taıttırıya school whıch contaın parallels to the amo'hamasmı —formula So thıs may be cons dered to be a sakha varıant

62. With the verb adhı ı thınk on the genıtıve or accusatıve ıs regular But in thıs ınstance MG has a locatıve 'perhaps ınfluenced by thought of the lıteral etymologıcal meanıng go upon *It should also be noted that the* followıng pada (yeṣu *saumanasam mahat ın* MG) *has a* loc wh ch *ıs ap*prox mately parallel and may have exercısed some ınfluence (Vedıc Varıant., 3 331)

8 *Phonetic Variants*

svite—*suvite*[63] 12
savitustvā—*savitustvā*[64] 28

9 *Miscellaneous Variants*

nil—*anabhisasti*[65]
nil—*vasoh*
tvā—*vah*[66]
abhigachata—*api gachata*[67]

The above study of the variants of the Śrauta Mantras introduced in the Grhya domain reveals the following facts regarding the phenomenon of textual variation in Vedic literature

A few Mantras at least in every Grhya text show some characteristic variants which are not shared by any other text

Very often the readings of a Mantra in a Grhya text, which has parallels in the pre-Grhya Sutra texts of more sakhā than one, follow the Vedic Sakha to which the Grhya text belongs

The textual variants of a Mantra in a Grhya text are sometimes a curious combination of readings drawn from the parallels in more than one pre-Grhya Sutra texts

The Mantras of a Grhya Sutra occasionally betray a very striking affinity to a pre Grhya Sutra text which does not belong to the same Vedic school or sakhā

63. The epenthesis of the vowel u between s and v in *suvite* was regular from Rgvedic times The word occurs in the form suvite in Samhitas like MS, TS., and KS The same form is seen in ŚŚ which is naturally followed by ŚG

64 In compounds the final s usually changes into ṣ Comp haviṣtva duṣṭara etc

65 The earliest texts in which this addition is found are AŚ ŚŚ and ŚG So this word appears to have been supplied to the Mantra by the followers of the Rgveda School. But strangely enough it is seen that the Kauṣitaki Gṛhya which as a rule closely follows ŚG drops the word

66 This is only a change in the number of the pronoun in the second person. The variant vaḥ appears to be an improvement since the waters in plural are addressed.

67 Can this variation be due to the phonetic change of bh into p as in the case of roots pṛ and bhṛ? Or can this be due to the influence of the variant apitana in AV?

In the Grhya stage Śrauta Mantras occasionally appear either enlarged with new additions or shortened by the omission of certain words

Words in Śrauta Mantras are substituted in the Grhya stage by words which appear to have been chosen either for their similarity of meaning or sound

Some of the words among the Grhya variants appear to be used in a very unusual sense

The scope of the textual variation of a Śrauta Mantra some times covers a whole hemistich in the Grhya sphere

The text of some Śrauta Mantras appear in a corrupt form in the Grhya Sutras

The introduction of a new deity or a mythological fact more appropriate to the Grhya context is some times the *raison d etre* of textual change

Considerations of appropriateness of a Mantra to a particular context have often led to changes in the person, gender, and number of pronouns and person and number of nouns and verbs

Certain variants owe their origin to a particular change in the ritual procedure introduced by the Grhya Sutra

Nouns pronouns and verbs are also subjected to variations of all kinds not inspired by ritual requirements

The variants introduced in the Śrauta Mantras of a metrical character sometimes improve and sometimes spoil their metre

Strangely enough some old phonetic forms are met with in the Gṛhya stage while earlier parallels present later phonetic forms

CHAPTER IV

ŚRAUTA AND GṚHYA CONTEXTS OF THE ŚRAUTA MANTRAS

A comparative study of the Śrauta and Gṛhya contexts of the Śrauta Mantras used in Gṛhya rites will reveal the fact that the Śrauta sacrifices and Gṛhya rites are allied to each other to an appreciable extent This similiarity between the two types of rituals is to a great extent due to the influence of the Śrauta sacrifices on the Gṛhya rites, although the latter may be earlier in origin The probability is that as the ritualists began to elaborate and systematise the domestic rites which were originally 'celebrated in simple unadorned fashion,' they drew on the abundant wealth of liturgical material from the domain of Śrauta sacrifices This was but natural since the ritualists of those ancient days had encyclopaedic knowledge in the Śrauta sacrifices which were perfect in form and elaborate in detail They were so conversant with the sacrifices that it was inevitable for them to copy and imitate those sacrifices when they were engaged in building up a more complex structure for the Gṛhya rites They have consciously or unconsciously reorganised the Gṛhya ritual on the model of the Śrauta sacrifices with regard to the rites and the Mantras used for accompanying recitation A study of the Mantras and their employment in Śrauta and Gṛhya rituals warrants this assumption with regard to the relationship between the two ritual strata This is further confirmed by the fact that the Gṛhya Sutras as a class presuppose many pre Gṛhya Sūtra texts Moreover Darsapūrnamāsa a Śrauta rite, is accepted as the norm of Pākayajña in the Gṛhya domain

Śrauta sacrifices and Gṛhya rites are found to have some common liturgical contexts decked out with common Mantras Such common features, as has been stated above, must naturally be due to the influence of the former on the latter Here it can be assumed that the priests had transferred without any alteration some integral parts of the Śrauta sacrifices along with the necessary Mantras, to the Gṛhya rites where they would fit in with the same ritualistic significance For example the ritual act of Praṇītāpraṇayana (carrying forward the praṇīta waters) is a common item in Darśapurnamāsa and Pratiśrutakalpa as described in SG 18

and in both the Śrauta and Grhya ceremonies it is performed under the recital of the same formula The praṇīta water with which blades for strainers and similar other sacrificial articles are purified was deemed to be fit and necessary in the Pratiśrutakalpa by the ritualists So it was bodily transferred from its context in the Darśapūrnamāsa

Common Ritual Items in Śrauta and Grhya Ceremonies accompanied by the same Mantras

The words in Roman represent Śrauta context, those in italics represent Grhya context, and the number represents the number of the Mantra in the book

Carrying forward pranita waters in Full Moon sacrifice—*Carrying forward the pranita waters in pre-marital sacrifice* 23

Cutting the kusa blades for making strainers—*Cutting the kusa blades for making strainers* 24

Lifting the butter—*Lifting the butter* 25

Placing the butter-pot on the fire in New and Full Moon sacrifice—*Placing butter-pot on the fire in pre-marital sacrifice* 26

Taking back the butter-pot from the fire in the New and Full Moon sacrifices—*Taking back the butter-pot from the pre-marital sacrifice* 27

Purifying sacrificial waters in New and Full Moon sacrifice—*Purifying sacrificial waters in pre-marital sacrifice* 28

Sarvaprayaścitta in New and Full Moon sacrifice—*Sarva-prāyascitta in pre-marital sacrifice* 34

Sacrificer takes fire into his own self in Agnicayana—*The bride's father takes fire into his own self after Kanyādāna* 45-6

Recitation while sipping water before and after a meal—*Recitation by the bridegroom guest while sipping water before and after meal* 55-6

The guest occupies the kūrca—*The bridegroom guest occupies the seat of darbha grass* 59

Guest wipes the portion of Madhuparka sticking to his hand while mixing it up—*The bridegroom guest wipes the Madhuparka sticking to his hand while mixing it up* 64-8

The guest lets the cow free—*The bridegroom guest lets the cow free.* 76.

Jaya oblations in agnyādhānā—*Jaya oblations in marriage ceremony* 142 and 149

Abhyātāna oblations—*Abhyātāna oblations in marriage ceremony* 150-1

Raṣṭrabhṛt oblations in Agnicayana—*Raṣṭrabhṛt oblations in marriage ceremony* 153 8

Expiatory oblation in Soma sacrifice—*Expiatory oblation after Lājahoma* 210-11

Fuel is put on the Āhavanīya fire—*Fuel is put on fire after ungirding the bride* 252

Recitation in Sthāgarālankara The recitor looks towards the east as he recites—*Recitation in Sthāgarālankāra The bridegroom looks towards the east as he recites* 258-9

Recitation in Sthāgarālankāra. The recitor looks towards the south as he recites—*Recitation in Sthāgarālankāra* The *bridegroom looks towards the south as he recites* 260-1

Recitation in Sthāgarālankāra The recitor looks towards the west as he recites—*Recitation in Sthāgaralankāra The bridegroom looks towards the west as he recites* 262-3

Recitation in Sthāgarālankāra The recitor looks towards the north as he recites—*Recitation in Sthāgaralankāra The bridegroom looks towards the north as he recites* 264-5

Recitation in Sthāgarālankāra. The recitor looks upwards as he recites—*Recitation in Sthagarālankāra The bridegroom looks upwards as he recites* 266-7

The person who is to fall in love, is decorated in Sthāgarālankāra—*The mother-in law applies perfumed collyrium to the eyes of the bridegroom in Sthāgarālankāra* 268-71

The sacrificer undertakes a vow—*The couple undertake the vow after looking at Arundhati* 369

Jaya homas offered to Agni Sviṣṭakṛt in Agnyādheya—*Bridegroom offers Jaya oblations in the fourth night after removing the daṇḍa.* 378

An interesting fact which the above study brings to light is that the Śāṅkhāyana and Kauṣītaki which are Ṛgvedic Śākhās have borrowed a few ritualistic details with the accompanying Mantras

from different branches of the Yajurveda School For example, for the pavitrakarana and purification of the sacrificial waters they are indebted to the Vājasaneyins In pranītā pranayana and ājyagrahana details they are influenced by the Āpastambins With regard to sarvaprāyascitta the Kausitakins are found to follow the Taittiriyas

Of the important ritual items which are described in pre-Grhya Sutra texts and are found incorporated in the Marriage section of the Grhya Sūtra texts one is the Madhuparka It is a rite of peculiar interest as its original character—whether Śrauta or Grhya—cannot be determined

For the ritual item of Ātmasamāropana (taking the fire into one's own self) also the Grhya ritual is found to be indebted to the Śrauta sacrifices The Bodhāyanas, Hiranyakesins and Agni-vesyas perform this ritual in detail to the accompanying recitation of the Mantras employed for the same purpose in the Taittirīya Samhitā 5 7 9 1

Another is the exercise of a love-spell Sthāgarālankāra which is a peculiar feature of the marriage ceremony among the followers of Agnivesya This rite is described in Taittiriya Brāhmaṇa 2 3 10 4 in connection with the explanation of the Hotr formulas So it is but natural that the Agnivesyas, a sect among the followers of Taittiriya sakhā of the Yajurveda as they decided to perform this rite on the second day of the marriage ceremony, did so using the same Mantras as were originally prescribed for the rite in their own school This rite should more naturally fall within the Grhya domain Here it may be noted that these formulas used in Sthāgarālankara rite are also traced to MS 1 9 1 (another text of the Black Yajurveda) where they are meant for placing dasa-hotr, caturhotr and other bricks which are named after these formulas, in the cāturhotraciti.

Conventional oblations such as Jaya, Abhyātāna and Rāṣṭra-bhrt are bodily transferred from Śrauta sacrifices to Gṛhya rites In Grhya rites also these *homas* are accompanied by the same original Mantras These conventional oblations are very often offered in the course of Grhya rites Similarly some expiatory oblations are also seen transferred to the Gṛhya sphere along with their Mantras.

Similar Contexts in Śrauta and Gṛhya Ceremonies accompanied by the same Mantras

The words in Roman type represent the Śrauta Context, those in italics represent Grhya context and the number represents the number of the Mantra in the book.

Sacrificer and priests touch the butter in Tānūnaptra—*Representatives of the bride and the bridegroom touch a pot in the matrimonial covenant* 12

Seize the seventeen cups of Soma in Vajapeya sacrifice—*The wooer accepts the bride* 18

Priests receive additional gifts from the sacrificer—*The wooer accepts the bride* 19

Union between Indra and Maruts in the battle field—*Agreement between the parties of the bride and the bridegroom regarding marriage* 21

Address *to the remains of water with* which the priest's feet were washed—*Address to the water for washing the bridegroom's feet* 48

King washes the right foot of the priest—*The bride's guardian washes the right foot of the bridegroom* 49

King washes the left foot of the priest—*The bride's guardian washes the left foot of the bridegroom* 50

Recitation over the *pādya* water by the guest—*Recitation over the arghya water by the bridegroom* 53

Recitation while pouring out spilt milk in Agniṣṭoma—*Recitation by the bridegroom over the arghya water as it is poured out* 54

The Adhvaryu casts off a blade of grass in Full Moon sacrifice —*The bridegroom removes the cover of the viṣṭara* 60

Brahman priest places the prāśitra on the floor—*The bridegroom places the Madhuparka on the viṣṭara* 62

The priest gazes at the prāśitra—*The bridegroom gazes at the Madhuparka* 63

The sacrificer takes his share of *havis* in Śyāmāka rite—*The bridegroom eats the cooked omentum* 75

The Adhvaryu receives the gift of clothes in Soma sacrifice—*The bridegroom receives garments in the guest reception ceremony* 81

The sacrificer takes his bath while preparing for Soma sacrifice —*The bridegroom bathes the bride* 97

Sacrificer takes his bath in Dīkṣā ceremony—*The bride is bathed by the bridegroom* 102

The purification of the sacrificer—*The bridegroom bathes the bride* 103

Tying up the sacrificial straw in New and Full Moon sacrifices —*Tying a male knot with the darbha rope* 109

The Agnīdhra priest girds the sacrificer's wife in New and Full Moon sacrifices—*The bridegroom girds the bride in marriage ceremony* 110

The sacrificer's wife is girded in dīkṣā connected with the Soma sacrifice—*The bridegroom girds the bride in marriage ceremony* 111

Sowing the ground in Agnicīti—*Putting herbs and grains in a pot* 127.

The priest lifts up the hands of the king in Rājasūya when he is seated on the throne—*The bridegroom takes hold of the bride's hand in marriage ceremony* 182

Taking the spade in New and Full Moon sacrifices—*The bridegroom seizes the bride's hand in marriage ceremony* 187

Sacrificer addresses his wife with the formula for expiation in connection with the monthly illness during the course of the sacrifice—*The bridegroom leads the bride round the fire and stheya water*

Sarvaprayascitta oblation in New and Full Moon sacrifices—*Sviṣṭakṛt oblations in marriage ceremony* 190

The sacrificer anoints his eyes in dīkṣā—*The bridegroom's eyes are anointed after girding the bride* 193

Sacrificer rises up with Soma in Soma sacrifice—*The bride rises up for Lājahoma in marriage ceremony* 206

Sarvaprāyascitta in New and Full Moon sacrifice—*Expiation after Lajahoma in marriage ceremony* 216

Sarvaprayascitta in New and Full Moon sacrifices—*Expiation after Lajahoma in marriage ceremony* 2

Cleansing with a bundle of darbha blades in Dīkṣaṇīyeṣṭi—*Sprinkling water and wiping the ground around the fire* 21

Some purifactory rite as warranted by the sense of the Mantra—*Sprinkling water and wiping the ground around the fire* 22

Yajamāna follows in the steps of the Somakrayanī cow as she is being led in Agniṣṭoma sacrifice—*The bridegroom makes the bride to take seven steps in the Saptapadī.* 22

The sacrificer recites the Mantra after the Somakrayanī has walked seven steps—*The bridegroom recites the Mantra after the Saptapadī* 23

In the Asvamedha the horse is let loose under the recital of this Mantra—*The bride is ungirded by the bridegroom under the recital of this Mantra.* 247

Ungirding of the Sacrificer's wife—*Ungirding the bride by the bridegroom* 248

Leading back the horse that was led to the waters, in Aśvamedha sacrifice—*Harnessing the horse for the bridal procession* 281

The sacrificer descends from the āsandī in Sautrāmaṇī sacrifice—*The bride descends from the chariot* 307

The sacrificer returns to his house after a journey—*The bridegroom comes to his house with the bride* 310.

The sacrificer returns to his house after exorcising evil spirits in Agnicitī rite—*The bride gazes at her new home* 312

The sacrificer returns to his house after a journey—*The bride gazes at her new home* 313

An ahitāgnin or anāhitāgnin enters his house—*The bride enters her new home* 320

Udumbara wood is taken in Agnyādhāna—The bridegroom takes the danda in the fourth night 371

In animal sacrifice the heart of the victim is basted—*Sexual union in the fourth night* 400

The above comparative study shows us the amount of ingenuity exercised by the ritualists in transferring Mantras This ingenious application of the Śrauta Mantras turns out to be a sort of connecting link between the Śrauta sacrifices and Gṛhya rites The fact is that whenever in the Gṛhya rites acts such as 'accepting', 'uniting', 'purifying', 'washing', 'pouring', 'casting off', 'gazing', 'placing', 'girding', 'anointing', 'rising up', 'cleansing', 'walking', 'descending', 'entering', 'atoning for sin', etc, were to be performed the ritualists saught for similar contexts in the Śrauta sacrifice and Mantras used in them were transferred to the Gṛhya rites

with or without variants And thus they have consciously and sometimes even unconsciously linked the simple Gṛhya rites with the elaborate Srauta sacrifices.

The Dīkṣā ceremony, a preparation on the part of the sacrificer and his wife in connection with the forthcoming sacrifice, is seen to be exploited by the ritualists for the elaboration of Gṛhya rites The Mantras recited on the occasion of the sacrificer's bath and purification in the dīksa are used in the context of the bridegroom's bathing and purifying the bride In the dīksā the sacrificer's wife is girded to the accompanying recitation of a particular Mantra composed for the same purpose In marriage the bride is girded under the recital of the very same Mantra

The influence of dīkṣa ceremony is not only found in Marriage *but also in Caula and Godāna rites The Mantras muttered on* the occasion of shaving the whiskers of the sacrificer are used in these samskāras when the child's hairs are removed This practice of the ritualists to bank on the Śrauta ceremony like dīksā for developing the kindred Grhrya rites is quite natural since that ceremony, even though a precursor of a great Śrauta sacrifice, is intrinsically Grhya in its form and significance The shaving of the sacrificer's whiskers, his bathing, putting on the garment, and similar items in the dīksā are nothing but elaborations of corresponding Grhya rites, very simple in character So in the realm of rituals the dīkṣa may be said to lie on the borders of the Śrauta sacrifices and Gṛhya rites

There are some ritual observances which are common to both Śrauta sacrifices and Gṛhya ceremonies, but which really belong to the Gṛhya province In the commentary on Āsvalāyana's Śrauta-Sūtra, it is said, that if observances like rinsing the mouth etc, are prescribed in the Śrauta-Sutras (as they are for instance AŚ 1 1 3) it is only done in order to show that such observances are acknowledged and presupposed by the Śrauta-Sutras, though they belong to the province of the Grhya ceremonies" In the same way entering one's own house as a ritual act comes in the sphere of Gṛhya ritual even though it is observed in connection with the Śrauta sacrifices also The comparison of contexts attempted above shows that the Mantras recited on the occasion of the sacrificer's entering his house after a journey or after performing some ritual act outside the house are recited on the occasion of the arrival of the bride and the bridegroom at their new house

On the Tānūnapatra ceremony is modelled the rite of settling the marriage, described in ŚG By performing the Tānūnaptra the sacrificer and the priests enter into a mutual agreement regarding the forthcoming sacrifice. The settling of the marriage is very similar and the Śānkhayanas have availed themselves of this similarity in evolving a ceremonious form for the item of fixing the marriage In the Tanūnaptra the sacrificer and the priests touch the butter simultaneously as a symbol of mutual adjuration, and in settling the marriage the parties of the bride and the bridegroom touch a pot filled with flowers and grains The Mantra *anādhrsṭamasi*, etc, originally used in the Tānūnaptra context of touching the butter is transferred to the context of touching the pot in settling the marriage Thus we see that the Tānūnaptra is the Śrauta counterpart of the rite of settling the marriage in the Śānkhāyana Śakhā of the Grhya ritual

The ceremony of the selection of the priest by a king is found to bear a somewhat striking parallelism with the corresponding stage in the marriage ceremony In both the ceremonies the formula *amo'hamasmi*, etc with the necessary variants are chanted Moreover the Mantras recited on the occasion of washing the priest's feet are the same as those recited while the bridegroom's feet are washed when he is honoured as a guest The idea of partnership is the bedrock on which the parallelism rests By marriage the husband and the wife establish a life-long partnership for a righteous life On the other hand the king and a priest enter into a partnership for the successful performance of a sacrifice

Some other ritual items which are directly connected with the priests are also seen to resemble some details in the marriage ceremony For example the same Mantra is recited when the priests accept additional gifts from the sacrificer, and when the wooer accepts the bride for the bridegroom The rites connected with Prāsitra in Śrauta sacrifices and Madhuparka in the guest-reception given to the bridegroom are found to be very similar from the liturgical and Mantra points of view

The resemblance between the sacrificer's following the steps of the Somakrayaṇi cow in Agniṣṭoma sacrifice and the Saptapadī rite in marriage is also noteworthy. Further in the employment of the *amo'hamasmi* formula the marriage ceremony is under the influence of the rite performed in case the sacrificer's wife goes on her monthly illness in the course of the sacrifice

Oblational Contexts in Śrauta and Grhya Ceremonies accompanied by the Same Mantras

Words in Roman represent the Śrauta oblation, those in italics represent Grhya oblation and the number represents the number of the Mantra in the book

An ajya oblation in Mantha ceremony—*Agnimukha oblation in marriage ceremony* 136

First ājya oblation in the Mantha ceremony—*Agnimukha oblation in marriage ceremony* 138

Offering in the sacrifice of barren goat—*Agnimukha oblation in marriage ceremony* 139

Offering to Mahāvīra in Pravargya ceremony—*Jaya homa in the marriage ceremony* 143

Offerings in optional and occasional sacrifices—*Agnimukha oblation in marriage ceremony* 143

Oblation in Ukhāsambharana—*Jaya oblation in marriage ceremony* 148

Sarvaprāyascitta oblation in New and Full Moon sacrifices—*Oblation to Agni in marriage ceremony after the bride and the bridegroom take seat behind the fire* 168

Animal offering to Prajāpati in Agnicití—*Oblation after reciting Sarasvtyanuvāka in marriage ceremony* 171

Oblation to Anumati in a Kāmyesti for offsprings—*Oblation in marriage after the couple get seated behind the fire* 173

Offering Sarvaprāyascitta oblation—*The bridegroom offers an oblation after Lājahoma* 250

Offering an oblation in New and Full Moon sacrifices—*The bridegroom sacrifices barley and curd after Lājahoma.* 251

Oblations on the tenth day of Gavāmayana—*The bridegroom offers the eighth fire oblation* 341

Offering an oblation in Daksināgni for prosperity—*Offering the boiled rice sprinkled with ghee to Agni* 344

Oblation to Agni in an expiatory rite when a fire brand is taken from the sacred fire of an agnihotrin—*Offering the boiled rice sprinkled with ghee to Agni after the couple comes to their new home* 345

Offerings to waters in the Asvamedha sacrifice—*The bridegroom offers oblations in the fourth night* 376

Expiatory oblation in case one's Agnihotra is broken—*Svistakrt oblations in the fourth night* 384

The above comparison proves that Mantras used for offering oblations in Śrauta sacrifices were freely transferred to the Grhya rites for the same purpose Among such Mantras a good number are used for offering expiatory oblations Two Mantras from Mantha ceremony are found to be used in marriage rites for offering oblations This indicates that the Mantha ceremony had some influence on the marriage rite in the course of the latter's development in different Gṛhya Śākhās

Invocational Contexts in Śrauta and Grhya Ceremonies accompanied by the Same Mantras

Words in Roman represent the Śrauta context those in italics represent Grhya context and the number represents the number of the Mantra in the book

Sacrificer mutters this Mantra paying homage to the worlds in Agnyupasthāna—*The bridegroom recites the formula as he starts to the bride's house* 35

Sacrificer mutters this Mantra paying homage to the eastern quarter in Agnyupasthāna—*The bridegroom proceeds on his journey to the bride's house in an easterly direction reciting this Mantra* 36

The Adhvaryu recites the formula at the entrance of the altar in Soma sacrifice—*The guardian of the bride recites the formula at the Nāndīmukha* 125

Recitation over the couldron in Pravargya ceremony—*Bride recites this Mantra as she looks at the sun after Saptapadī* 235

Invocation at the end of Rājasūya sacrifice—*Invocation when the bride takes her seat for the ceremonies in her new home* 324

From this comparative study of the employments of Mantras it may be seen that the Mantras which are used for mere invocations are also transferred from the Śrauta sacrifices to Gṛhya ceremonies

Dissimilar Contexts in Śrauta and Gṛhya Ceremonies accompanied by the same Mantras

Words in Roman represent the Śrauta context, those in italics represent the Gṛhya context and the number represents the number of the Mantra in the book.

Placing the Kumbheṣṭakas in Agniciti—*The bridegroom bathes the bride.* 98-101.

Description of Sthāgarālankāra—*The bridegroom puts ornaments on the bride.* 119.

A special sacrifice to Ādityas by a vanquished king—*Sprinkling water on the sides of the sacred fire.* 128-9

Offering of an oblation to Savitr in Vājapeya sacrifice—*Sprinkling water round the sacred fire in marriage and other rites.* 131.

Placing the 'tortoise' brick in Agniciti rite—*Agnimukha oblation in marriage* 133.

Sankalpa at the beginning of sacrificial rites—*Agnimukha oblation in marriage ceremony* 140-141.

Spreading the tiger skin in Rājasūya sacrifice—*Jaya oblation in the marriage ceremony.* 14.

Laying twelve bricks in Agniciti—*Santatihoma after Lājahoma.* 207.

Laying the apānabhrt bricks in Agniciti—*Abhyātāna oblations in marriage ceremony* 208.

Offering one of the Śatarudrīya oblations in Agniciti—*Address to the solitary tree passed by the bridal procession* 287.

Offering one of the Śatarudrīya oblations in Agniciti—*Address to a burial ground passed by the bridal procession.* 290.

Offering one of the Śatarudrīya oblations in Agniciti—*Address to a cross road which the bridal procession passes.* 294.

Offering one of the Śatarudrīya oblations in Agniciti—*Address to the holy waters on the way of the bridal procession.* 295.

Offering one of the Śatarudrīya oblations in Agniciti—*The bridegroom drinks water in the course of the bridal procession.* 302.

Offering an oblation to Agni in New and Full Moon sacrifices—*The bridegroom puts the rice into a pot for boiling an offering.* 367.

Recitation connected with Upāmsugraha in Soma sacrifice—*The bridegroom cooks the mess to be offered to Agni.* 368

Taking the Rtugraha in Soma sacrifice—*The bridegroom offers oblation in the fourth night* 377.

Offering butter portion to Aditi in Rājasūya—*The bride touches the couch in the fourth night* 391

Placing a gold piece on the lotus leaf while piling the fire in Rājasūya—*The bridegroom touches the private parts of the bride in the fourth night* 397.

Śrauta Mantras are sometimes used in Gṛhya rites in contexts which have hardly anything in common with the Śrauta con texts in which they are originally employed The following points may be noted Mantras recited on the occasions of laying bricks in Agnicitı are used either for bathing the bride or for offering some oblations From Śatarudriya oblations many Mantras are taken for recitation in the bridal procession. MG and VG have specialised in this borrowing Mantras that are used for Sankalpa at the beginning of sacrifices are used to offer oblations in marriage ceremony

Not less than 147 Mantras have been borrowed, with or without variants, from Śrauta sacrifices, for recitation in marriage cereony Some of these Mantras are chanted when ritual items common to the Śrauta and Gṛhya ceremonies are performed, some when ritual items which resemble some items in Śrauta ceremonies are performed, some when mere oblations are offered, and some for the sake of mere invocation. Among these some are found to be the favourites of various Gṛhya Śakhās The Saptapadī formulas and the amo'hamasmi formula deserve special mention. Saptapadī is a very important item in marriage ceremony and is performed invariably by the followers of all the Gṛhya branches. For the accompanying recitation of this item all the Gṛhya Śākhās seem to employ Mantras with or without variants taken from the context of the walking of the Somakrayaṇī in Agniṣṭoma sacrifice The amo'hamasmi formula is used by all the extant Gṛhya Śākhās with the exception of GG., KhG and Vaikh.

CHAPTER V

THE ECLECTICISM OF THE GRHYA SUTRAS IN THE SELECTION OF THE MANTRAS

The Śrauta Mantras rubricated in a Grhya Sutra can to a great extent be traced to a pre Gṛhya text belonging to its own Vedic Śākhā. *The ritualists in a Gṛhya Śākhā drew as far as possible* on the earlier text connected with that Śākha But no Śākhā-scruple stood in their way in borrowing Mantras from other Śākhās whenever they felt it necessary So there is a fairly large number of Śrauta Mantras quoted in every Gṛhya Sutra without parallels in pre-Grhya Sutra texts belonging to the same school On the other hand such Mantras are found to have parallels in earlier texts belonging to other Vedic schools So naturally we have to conclude that the selection of the Mantras for use in Grhya rites is governed by eclectic principles The following tables giving reference to each Grhya Sutra containing Śrauta Mantras (rubricated in Vivaha Samskara chapter) for which parallels are found only in pre Grhya Sutra texts pertaining to Śākhās other than that of the Grhya Sutra, will amply bear out this fact.

The words in roman type represent the Gṛhya Sutra text, those in italics represent Pre Grhya Sutra text and the bold number represents the number of the Mantra in the book.

AG 1 3 3—*VS* 1 12 **28**
AG 1 24 20—*ŚS* 4 21 3 **53**
AG 1 24 13—*TA* 10 31 1 **55**
AG 1 24 28—*TA* 10 31 1 **56**
AG 1 24 28—*ŚS* 4 21 2 **59**
AG 1 24 15 18—*ŚS* 4 21 9 **65, 66-8**
AG 1 24 28—*TA* 10 31 1 **56**
AG 1 24 32—*ŚS* 4 21 1 **76**
AG 1 10.23—*ŚB* 14 9 4 24 **174.**
A G 1 7 19—*TB* 3 7 7 11 **226 32.**
ŚG 1 8 8—*Aps* 1 16 8 **23**
ŚG 1 8 14—*VS* 1 12 **24**
ŚG 1 8 18—*ApŚ* 7 9.2 **25**
ŚG 1.18 19—*KS* 1 10 **26**
ŚG 1 18 20—*KS* 1 10 **27**
ŚG 1 8 21—*VS* 1 12 **28**
ŚG 1 13 4—*KS* 35 18 **190**

ŚG 1.14 6—*TB* 3 7 7 11 226–32
ŚG 2 10 3—*MS* 1 3 39 252
ŚG 4 18 7—*MS* 3 11 8 307
ŚG 3 7 2—*VS* 3 42 310
ŚG 3 7 2—*VS* 3 41 313
ŚG 3 5 2—*AŚ* 2 5 17 320
KauG 1 8—*ApŚ* 1 16 8 23
KauG 1 8—*VS* 1 12 24
KauG 1 8—*ApŚ* 7 9 2 25
KauG 1 8—*KS* 1 10 26
KauG 1 8—*KS* 1 10 27
KauG 1 8—*VS* 1 12 28
KauG 1 9—*TB* 3 7 11 3 34
KauG 1 13—*KS* 35 18 190
KauG 1 14—TB 3 7 7 11 226–32
GG 1 7 22—*VS* 1 12 24
GG 1 7 25—*VS* 1 12 28
GG 4 10 10—*AB* 8 27 49
GG 4 10 10—*AB* 8 27 8 50
GG 2 1 15—*KS* 13 15 75
GG 4 10 19—*TA* 6 12 1 76
GG 1 3 1—*MS* 2 2 1 128
GG 1 3 2—*KS* 35 12 129
GG 1 3 4—*MS* 1 11 1 131
GG 2 7 14—*Bṛhu* 6 3 3 136
GG 2 2 11—*TB* 3 7 11 226–32
GG 2 2 16—*TB* 3 7 11 233
GG 3 9 11—*MS* 3 11 8 307
GG 2 4 6—*MS* 35 3 324
GG 2 10 16—*MS* 1 4 1 369
KhG 1 2 12—*VS* 1 12 24
KhG 1 2 14—*VS* 1 12 28
KhG 4 4 11—*AB* 8 27 49
KhG 3 3 8—*KS* 13 15 75
KhG 1 2 17—*MS* 2 2 1 128
KhG 1 2 18—*KS* 35 12 129
KhG 1 2 20—*MS* 1 11 1 131
KhG 1 3 2—*TB* 3 7 7 11 226–32
KhG 1 3 31—*TB* 3 7 7 11 233
KhG 2 4 7—*MS* 1 4 1 369.
JG 1 20—*MS* 3 16 4 173
JG 1.21—*KS* 35 18 190.

JG 1 21—*TB* 3 7 7 11 226–32
JG 1 22—*KS* 35 3 324
BG 1 2 20—*AB* 8 27 48
BG 1 2 24—*MS* 4 9 13 51
BG 1 2 28—*ŚŚ* 4 21 3 53
BG 1 2 5—*TA* 6 12 1 76
BG 1 3 23—*KS* 35 12 129
BG 1 3 28—*Brhu* 6 3 3 136
ApG 5 13 5—*AB* 8 27 48
ApG 5 13 6—*MS* 4 9 13 51
ApG 5 13 8—*ŚŚ* 4 21 3 53
ApG 1 2 3—*KS* 35 12 129
ApG 5 12 8—*Brhu* 6 3 3 136
HG 1 13 1—*MS* 4 5 13 51
HG 1 13 1—*ŚŚ* 4 21 3 53
HG 1 13 12—*TA* 6 12 1 76
HG 1 2 9—*KS* 35 12 129
HG 1 2 18—*Brhu* 6 3 3 136
HG 1 7 18—*VSK* 3 2 5 344
BhG 1 13—*Brhu* 6 3 3 136
BhG 1 18—*VSK* 3 2 5 344.
BhG 1 20—*AB* 7 6 1 345
AgG 2 6 6—*MS* 4 9 13 51
AgG 1 5 1—*KS* 35 12 129
AgG 1 5 1—*Brhu* 6 3 3 136
AgG 1 5 2—*Brhu* 6 3 2 138
MG 1 9 7—*ŚŚ* 4 21 3 53
MG 1 9 15—*TA* 10 31 1 55
MG 1 9 17—*TA* 10 35 1 56
MG 1 9 8—*ŚŚ* 4 21 2 59
MG 1 9 23—*TA* 6 12 1 76
MG 1 10 11—*VS* 10 5 144
MG 1 10 11—*KS* 13 11 145
MG 1 10 11—KS 13 11 146
MG 1 10 11—*KS* 13 11 147
MG 1 10 15—*KS* 35 18 190
MG 1 11 18—*TB* 3 7 7 11 226–32
MG 1 14 6—*ApŚ* 16 16 4 320
VG 1 12—*VS* 1 12 24
VG 11 5—*ŚŚ* 4 21 3 53
VG 11 12—*TA* 10 31 1 55
VG 11 19—*TA* 10 35 1 56

VG 11 7—*ŚS* 4.21.2 59
VG 14 12—*KS* 13 11 145
VG 14 12—*KS* 13 11 146
VG 14 12—*KS* 13 11 147
VG 14.23—*TB* 3 7 7 11 226-32.
VG 15 17—*ApŚ* 16 16 4 320
KG 24 10—*AB* 8 27 49
KG 24 10—*AB* 8.27 50
KG 24 6—*ŚS* 4 21 3 53
KG 24 14—*TA* 10.31 1 55
KG 24 12—*ŚS* 4 21 9 64–68
KG 24 19—*TA* 6 12 1 76
KG 3 5—*MS* 1 2 1 97
KG 3 5—*MS* 2 13 1 98
KG 25 42—*TB* 3 7 7 11 226–32
KG 27 3—*VS* 3 42 310
KG 27 3—*ApŚ* 16 16 4 320
PG 1 3 12—*ŚS* 4 21 3 53
PG 1 3 14—*AV* 10 5 23 54
PG 1 3 8—*ŚS* 4 21.2 59
PG 3 1 4—*KS* 13 15 75
PG 1 3 28—*TA* 6 12 1 76
PG 1 5 9—*TS* 3 4 4 1 149
PG 1 5 10—*TS* 3 4 5 150
PG 1 5 10—*TS* 3 4 5 151
PG 1 8 1—*TB* 3 7 7 11 226–32
PG 1 8 10—*KS* 35 3 324
Kaus 90 11—*AB* 8 27 48
Kaus 90 11—*AB* 8 27 49
Kaus 92 14—*TA* 6 12 1 16
Kaus 90 9—*MS* 1 2 1 97
Kaus 5 7—*KS* 13 11 142
Kaus 5 7—*KS* 13 11 145
Kaus 5 7—*KS* 13 11. 146
Kaus 119 2—*TB* 3 7 11 5 216
Kauś 119 4—*TB* 3 7 11 5 217
Kaus 76 27—*TB* 3 7 7 11 226–32

CHAPTER VI

GṚHYA MANTRAS TRACED IN FULL TO PRE-GṚHYA SŪTRA SOURCES:

The number of the non-Rgvedic Mantras that betray a definite Grhya bias and which are used in marriage ceremony comes to 278.[1] Among these Grhya Mantras a fairly large number are traced to pre-Gṛhya Sūtra texts. The sources of such Mantras are given below:

The words in roman type represent the Mantra, those in italics represent the source and the bold number represents the number of the Mantra in the book.

yuvaṁ bhagam—*AV*. 14 1 31. **5.**
devā agre—*AV* 14 2 32 **6**
apsarasah sadhamādaṁ—*AV*. 14 2 34. **7.**
namo gandharvasya—*AV*. 14.2.35. **8.**
rāyā vayaṁ sumanasah—*AV* 14 2 36. **9.**
idamaham ruśantam—*AV* 14 2 38 **10.**
aryamanaṁ yajāmahe—*AV*. 14 1 17. **11.**
prajāpatih striyāṁ—*TB* 2 4 6 5. **37.**
modah pramodah—*TB* 2 4 6 5-6. **38.**
manasaścittamākūtiṁ—*TB*. 2 4 6 6. **39.**
yathāhamasyā atrpam—*TB* 2 4 6 6. **40.**
dadāmītyagnirvadati—*TB* 2 4 6.7 **41.**
āpastatsatyamābharan—*TB* 2 4 6 7 **42.**
abhrātrghnīṁ varuna—*AV*. 14 1 62. **92.**
śriyaṁ ca lakṣmīm ca—*TA*. 10 63 **93**
vyukṣatkrūraṁ udacantu—*AV*. 14 1 39. **95.**
śaṁ te hiranyaṁ—*AV*. 14 1.40 **96**
yadāsandyām upadhāne—*AV*. 14 2 65 **104.**
yathā sindhurnadīnām—*AV*. 14 1.43. **105.**
yacca varco akṣeṣu—*AV*. 14.1 35. **106.**
yadduṣkrtam—*AV*. 14 2 66. **107.**
aṅgādaṅgāt—*AV*. 14 2 69. **108.**
iyaṁ vīrut—*AV*. 1.34 1. **112**

1. This total does not include the Mantras from the Sūryā vivāha Sūkta (RV. 10.85) most of whose Mantras are used in marriage ceremony.

yā akṛntan—*AV* 14 1 45 113
parıdhatta dhatta—*AV* 2 13.2 114.
jaram gaccha—*AV* 19 24 5 115
tvaṣṭā vasah—*AV* 14 1 53 116
parıdam vasah—*AV* 19.24 6 117
kṛtrımah kankatah—*AV* 14.2 68 122
ayam te ıdhmah—*AV* 19 64 2 124.
yukto vaha—*AV* 5.29 1 132.
kanyalā pıtṛbhyah—*AV* 14.2 52 162
agnıraıtu prathamah—*RVKh* 2 11 1 163
ımāmagnıstrāyatam—*RVKh* 2 11.2 164
mā te gṛhe nıśı—*RVKh* 2 11.3 165
aprajastam pautramṛtyum—*RVKh* 2 11 4 166
devakṛtam brāhmanam—*RVKh* 2 11 5 169
mama hṛdaye hṛdayam—*RVKh* 3 15 1 176
yenāgnırasyaḥ—*AV* 14.1 48 189
aryamno agnim—*AV* 14 1 39 191
syonam dhruvam prajāyai—*AV* 14 1 47 194
imamas manamaroha—*AV* 2 13 4 195
iyam nāryupabrute—*AV* 14.2 63 202.
pahi no agne—*TA* 10 5 1 212.
pāhi no viśvedase—*TA* 10 5 1 213
yajñam pāhi—*TA* 10 5 1 214
sarvam pahi—*TA* 10 5.1 215
bhuragnaye ca—*TA* 10 4 1 218.
bhuvo vāyave ca—*TA* 10 4 1 219
suvaradıtyaya ca—*TA* 10 4 1 220
bhurbhuvah svaḥ—*TA* 10 4 1 221
namo devebhyaḥ—*TA* 10 4 1 222.
āroha talpam—*AV* 14.2.31 236
bhagastato[illegible]—*AV* 14 1 60 237
bṛhaspatināvasṛṣṭam—*AV* 14.2 53 249
annapāśena manınā—*RVKh* 3 15 7 [illegible]
yadetaddhṛdayam—*RVKh* 3 15 4 256
udyacchadhvam—*AV* 14 1 59 275
pratiṣṭha vırāḍasi—*AV* 14.2 15 276
brahmāparam—*AV* 14 1 64 277
rukmaprastaranam—*AV* 14.2.30 282
sugam panthānam—*AV* 14.2.8 284
ye gandharvāḥ—*AV* 14.2 9 285
ye pitaro vadhūdarśāḥ—*AV* 14.2 73 292
yedaṁ pūrvāgan—*AV* 14.2 74 294.

prabudhyasva subudha—*AV* 14 2 75 306
sam kāsayāmi—*AV* 14 2 12 311
sunrtāvantaḥ—*AV* 7 60 6 314
uttıṣṭhetah—*AV* 14 2 19 316
sarma varmedam—*AV* 14 2 21 317
yam balbajam—*AV* 14 2 22 318
upastrnıhı balbajam—*AV* 14 2 23 319
ma hımsıṣṭam—*AV* 14 1 63 321
sumangalı prataranı—*AV* 14 2 26 322
yada gārhapatyam—*AV* 14 2 20 323
tena bhutena havısā—*AV* 6 78 1 333
abhıvardhatam—*AV* 6 78 2 334
tvaṣṭā jāyāmajanayat—*AV* 6 78 3 335
a te yonım—*RVKh* 2 10 1 337
āroha carma—*AV* 14 2 24 338
vıtısthantam—*AV* 14 2 25 340
sumbhanī dyāvaprthıvı—*AV* 14 2 45 342
dhruvaıdhı—*RVKh* 3 17 1 354
akṣyau nau—*AV* 7 36 1 387
sam nā manah—*RVKh* 2 10 6 388
abhıtva manujatena—*AV* 7 37 1 393
nejamesa parapata—*RVKh* 4 13 1 392
arohorum—*AV* 14 2 39 398
sam pıtarau—*AV* 14 2 37 401
ıhemavındra—*AV* 14 2 64 402
yatha bhumıh—*ŚB* 14 9 4 21 407
pumamsam putram—*AV* 3 23 3 409
pumsı vaı—*AV* 6 11.2 410
prajāpatırvyadadhat—*AV* 6 11 3 411
yānı bhadranı—*RVKh* 2 10 3 4 412
abhıkranda vılayasva—*AV* 5 25 8 413
karomı te—*RVKh* 2 10 2 414
syonādyoneradhı—*AV* 14 2 43 415
bṛhaspatıḥ prathamaḥ—*AV* 14 1 55 416
ıhedasātha—*AV* 14 1 32 417
devaırdattam—*AV* 14 2 41 419
apāsmattama ucchatu—*AV* 14 2 48 420
yavatıh krtyah—*AV* 14.2 49 421
ya me prıyatamā—*AV* 14 2 50 422.
ye antāḥ—*AV* 14 2 51 423
navam vasānaḥ—*AV* 14 2 44 424
yadıme keśınaḥ—*AV* 14.2 59 425

The Khila Sūkta 2 10 is designated by the Anukramani as Jīvaputra, and Brh D 5 92 prescribes it to be chanted in a ceremony connected with pregnancy (garbhakarman) AG 1 13 6 employs the hymn in the Anavalobhana rite This application not only agrees with the direction in Bṛh D but is quite consistent with the theme of the sukta, which is but a prayer for the birth of a brilliant male progeny free from all defects and unopposed by demons Jīvaputra is the seer of the hymn according to Bṛh D and hence its designation

AV 3 23 is parallel to the Jīvaputra hymn and it is used by Kauś in a charm to procure the birth of a male offspring[2] This employment of the hymn is quite in agreement with the direction in the Brh D as well as the contents of the hymn. ŚG 1 16 9 uses the first stanza in the boy magic in marriage ceremony ŚG 1 19 6 lays down a Mantra which may be traced to RVKh 2 10 3 5 in part for recitation after cohabitation Some Gṛhya Sūtras connected with TS prescribe the stanzas of the hymn for use in cohabitation This use is probably prompted by the context of the Khila stanza in ŚG 1 19 6 However the application of the stanzas of this hymn in the marriage rite is only secondary and is made in view of the theme of the sukta which will fit in with the spirit of the rite

The viniyoga of RVKh 3 15 is laid down in the Rgvidhāna 3 21 in the following words

suhṛd bhutvāsuhrd yasya deyam samvananam smrtam
ekaikam abhirupam tu hrdyasuktādyatah punah

As can be gathered from this direction the stanzas of the sūkta which is designated as hṛdyasukta are to be recited while establishing concord between two persons who were not on good terms with each other The contents of the sūkta also suggest that it is meant for recitation when two parties are identifying themselves in perfect harmony and friendship with each other Brh D 7 117 states *that the sukta consisting for the most part, of benedictions and* praises is addressed to All gods

The first Mantra of this sūkta has parallels in not less than 18 Gṛhya texts[3] and it is mainly used in the marriage and upanayana ceremonies, in the former while the bridegroom touches the heart region (*hṛdayadeśa*) of the bride and in the latter

2. See Mantras 336 386 403 and 415
3. See Mantra No 176

while the preceptor touches the heart-region of his pupil For this application the Mantra is adapted with the necessary modification in its text This *viniyoga* of the Mantra suits well the spirit of the entire hymn in general and the sense of this Mantra in particular, for in both the ceremonies a bond of spiritual companionship is sought to be established

Two more Mantras[4] from this sukta are employed in the marriage ceremony by the Gobhilas and Khadiras on the occasion of the couple eating the sacrificial food in each other's company Since this rite of eating must have been meant for fostering the mutual love of the bride and the bridegroom the application of the Mantras in this context is appropriate

In spite of the appropriateness of these three Mantras for use in such marriage contexts the fact seems to be that the sūkta was composed for recitation while bringing about unity between two parties who could not have been the bride and the bridegroom This is clear from the direction given by the Ṛgvidhāna The passage *mahyam enam sam ā kuru* which refers to the second party with a masculine pronoun also confirms this fact So it is to be concluded that the use of the three Mantras from the hrdyasūkta in the marriage ceremony is only secondary

The Khila to the Sūryāvivāha sūkta as given by Aufrecht comprises six stanzas of which the sixth one (dhruvaidhi posyāmayi, No 354) alone is seen used in the marriage ceremony Nor are the first five stanzas repeated in any other text not even in AV which repeats almost all the Mantras in the Suryāvivāha sukta Their contents and language also point to a later age This leads us to surmise that the first five verses form a group by themselves and are later than the sixth verse which is tacked on to them

The verses in RVKh 3 17 betray definite marriage bias and it is beyond doubt that they were composed for recitation in that ceremony

The Nejamesa sūkta is an appendage to the Rgveda and it comprises three verses in all Of these one (4 13 1)[5] is found used in marriage for recitation in connection with the sexual union[6]

4. See Mantras 255 56

5 Another stanza from the sukta (4.13.2) is recited before the husband cohabits with his wife after her monthly illness.

6 See ApG 3.8 13 BG 1 7 41

This Khila sūkta is used to offer oblations by the husband in the Simantonnayana ceremony[7] The sukta is also employed to offer Sthālipāka in a rite for the conception of a male child[8] The second verse is used in a ceremony to protect the foetus against abortion. The sūkta contains a general invocation for the birth of a male child, and is used in only Grhya rites So it is beyond doubt that it is a sūkta composed in the Grhya sphere

The sukta fits in with all the contexts detailed above, but what could exactly be the original context for which it was composed? The sukta directly addresses Nejamesa and prays to him to put a male embryo[9] in one's wife who is stationed near him[10] So the sexual union and the ceremony for the conception of a male child are the most natural context of the sukta from the point of view of its contents The prayer *garbham adhehi* almost decides that neither rite for protecting the foetus against abortion nor the simantonnayana could be the original context of the sukta But it looks rather strange in the case of the Grhya sutras connected with the Rgveda to use the RV-Khilas in a secondary context

AV 14 1 and 2 are two nuptial hymns These two hymns each of which coincides with an anuvaka of the fourteenth book in AV, comprise 139 stanzas of which not less than 43 are repetitions from RV 10 85 with or without variants The seer of these hymns is Surya the daughter of Savitr, to whom is also ascribed the corresponding hymns in RV The metre is anustubh "With the first five verses she praised Soma, with the hundredth verse the gods"[11] The hymns comprise somewhat heterogeneous matter and the order of the stanzas also does not correspond to the order in which they are recited in the marriage ceremony From among the non Rgvedic stanzas in this couple of AV hymns some 59 stanzas are employed in the marriage ceremony in one Grhya Śakhā or the other

As a rule these stanzas betray signs of definite and direct connection with the contexts in which they are employed in the marriage ceremony But there are a few exceptions

7 See AG 1.14.3 ŚG 1 22. 7, KauG 1 22 Cf also Kaus 35 5
8 See MG 2 18 4.
9 See garbham adhehi.
10 See asyai me putrakamyayai.
11 See Lanmann, Note to AV 14.1.
Whitney's AV Translation, p 739

Kauś 79 17 prescribes AV 14 1 32 for recitation The bride and the bridegroom have come to their new home and the caturthikarman is performed Then it is directed—ihedasādetyetayā śulkamapākrtya (Kaus 79 17) dvabhyām nivartayati (Kaus 79 18) These sūtras will naturally be interpreted to mean that the bridegroom after paying the sulka under the recital of ihedasada etc (AV 14 1 32) causes the bride's father to return home Whitney remarks "this verse (AV 14 1 32) seems to be directed to accompany the paying (in kind) the price demanded for the bride, but surely that cannot have been its original sense In his notes on the next verse i e AV 14 1 33 he further remarks that AV 14 1 32 ' is meant as a wish for prosperity in respect to kine" That is to say Whitney thinks that the Mantra has no direct connection with the context of giving the sulka AV 14 1 32 and 14 1 33 express a wish on the part of a particular person for prosperity in respect of kine in favour of another person standing beside him They are directly addressed to the kine who are exhorted to flourish not to go away, to be with 'the man' near by and to increase his progeny So on the whole they are not appropriate to be put into the mouth of the bridegroom who pays sulka in kine to his father in law On the other hand if it is possible that the sulka is given to the bridegroom in kine by the bride's father at the former's house, then the verses will marvellously fit in with the context Before completely denying a direct sacramental connection with the sulka context the fact that these verses are not used in any other context and also the fact that they are included in a marriage hymn are to be reckoned with

The wooers who are enjoined to arrange for the bridal reach the bride's house Then in case any fear is caused to Brahman or the wooer they are to light lamps and sprinkle pulyas (empty or shrivelled grains of corn) To accompany the latter action are laid down AV 14 2 32 36 by Kaus 75 11[12] Regarding this viniyoga Whitney remarks Vss 32 36 are *strangely* (italics mine) made to accompany the strewing of *grasses* An examination of the theme of the last four of these five verses and of its bearing on the context will show, that there is nothing strange about their application Verses 33 35 pay homage to gandharva Visvāvasu and exhort him to leave the place i e, bride's house and join the Apsarases who are his spouses In verse 36 is expressed the satisfac-

12. deva agre iti pañcabhih sakṛtpulyanyapayati. Kaus 75 11 Of these five stanzas the second one corresponds to RV 10.85.22 ab and 21 cd.

tion that he is sent to his station high up in the skies The appropriateness of this recitation will become clear when the mythological role played by gandharva in connection with marriage is appreciated '*The union of gandharva with the water nymph is* typical of marriage He is therefore connected with the wedding ceremony, and the unmarried maiden is said to belong to gandharva as well as to Soma and Agni (10 85 40 1) The gandharva Visvā vasu in the first days of wedlock is regarded as a rival of the husband and the gandharva[13] love of women is prominent in later texts (cf MS 3 7 3)' This peculiar and close connection of gandharva with the wedlock makes it an imperative necessity to appease him and to cause him turn back to his own abode This establishes the direct sacramental connection of the verses with the commencement of the marriage ceremony In view of this we may interpret the ritual act of sprinkling pulya as a magic to drive away the gandharva

The pulyas are sprinkled when the wooers are frightened or *terrified* Most probably *it was believed that the agency for this* frightening was gandharva who is against the conduct of the marriage *It might be that the fear that was caused to the wooers was* taken as an indication of the active presence of the gandharva who wants to obstruct the marriage

With regard to verse 14 1 32 *Whitney s opinion is only* apparently correct For the verse in view of its reference to the gods *and their wives lying together and embracing each other etc may* appear to be more suitable to some context in caturthi karman But *it is neither obscure nor in any way inappropriate for recitation on* an occasion of preliminaries connected with the marriage ceremony For after referring modestly to the amorous alliances of the gods the Mantra moves the bride to unite with her husband like Suryā So it is rather hasty to condemn the viniyoga of this verse as 'strange.'

Some twentytwo stanzas drawn from AV suktas other than the nuptial hymns *are also seen employed in the marriage* ceremony[14]

13 See Macdonell, Vedic Mythology 137

14 See Nos. 112, 114 19? 336 412 415 403 387 416 132 413 414 333 334 335 388 309 314 166, 115 116 124 in the book. Of these AV stanzas *not less than five have parallels in the Rgvedic Khilas.*

These stanzas are drawn from sūktas which betray a definite Gṛhya bias Some of them are meant for spells to secure fecundity, successful conception, birth of sons and other privileges closely connected with married life But as a rule, from the points of view of their contents and viniyoga, they do not appear to be originally connected with the marriage ceremony proper Yet there are a few sūktas which by their contents and application deserve to be admitted into the group of those Mantras which are directly connected with the ceremony

AV 6 78 is a hymn for happiness in married life and it comprises three verses The entire sukta is repeated in MP 1 8 6-8 and ApG 2 6 10 uses it for offering oblations following the bride's arrival at her new home Kaus 78 10-14 also employs the sūkta for some ceremonial details after the bride has been taken to her new home The sūkta is not used in any other ceremony or charm Sukta 7 36 comprising only one stanza is laid down for recital when the couple anoint each other's eyes in the course of the ceremonies of the fourth day The sense of the sukta shows clearly that it was improvised to accompany this act of anointing The sukta is not known to have been used in connection with any other rite So it appears that it has a claim to be labelled as a sukta of direct ritual connection with the marriage ceremony The same is the case with sūkta 7 37 which too has only one stanza Kaus 79 7 prescribes it for enveloping the bridegroom with a garment[15] The verse reflects this act of enveloping very clearly and it is not used in any other rite So in spite of the fact that it is not included in the nuptial hymn the verse may be judged to have close connection with the marriage ceremony

The fourth and the fifth prapāthakas in the second kānda of TB contain Upahoma-Mantras[16] These Mantras are to be employed either in Śrauta or Smārta ceremony on considerations of their linga or indication[17] Of this collection of Mantras some nine are used in the marriage ceremony Of these, six Mantras (Nos 37-42) which are recited by the bridegroom on the occasion of ac-

15 The direction in Kaus is *ityabhichādayati* which according to Whitney 'may well enough mean as plainly required by the sense of the verse, she envelops him' but is explained by the scholar as "one envelops the two spouses." Trans of AV

16 caturtha upahomānam pūrvabhago bhidhīyate prapaṭhake pañcame ʃ smīmstacchesa upavarnyate—Sayana

17 See Sayana, beginning of the commentary on TB 2.4

cepting the bride betray that they were definitely composed for the same purpose, while others are used both in Śrauta and Grhya rituals and do not show any particular Grhya bias

TA contains a good deal of Grhya material Among the Mantras used in the marriage ceremony some ten formulas are traced to this text But even though the formulas are Gṛhya biased they have no direct connection with the marriage ceremony

The third and the fourth Brāhmanas in the sixth adhyāya of Bṛhu are interesting from the point of Grhya ritual The third Brāhmana deals with the Mantha ceremony a kāmya rite for the attainment of greatness Such kāmya rites are described even in Yajurveda Samhitās and have a Grhya tinge about them The fourth Brāhmana is genuinely Gṛhya in character The following are the themes dealt with in the Brāhmana 1 Prajāpati's creation of Śatarūpa 2 Expiation in case one sees his own reflection in water 3 Approaching the best woman 4 A rite against the lover of one's wife 5 Rules regarding the period of monthly illness 6 Rites to obtain a learned son and a learned daughter 7 Jātakarman

RV, RVKh, AV, TB, TA and Brhu are the main sources of the Grhya bias Mantras used in the marriage ceremony, which could be traced to earlier texts

CHAPTER VII

GRHYA MANTRAS PARTLY TRACED TO PRE-GRHYA SŪTRA SOURCES

A study of the Grhya Mantras which are known to us from the Grhya Sutras only, from the point of view of their style and sense will easily show that many of them are indebted to earlier Mantras for their formation In the course of improvising such Gṛhya Mantras the authors of the Grhya Sūtras have borrowed hemistiches, padas, expressions and ideas from earlier Mantras In these circumstances it is possible to find out some pre Gṛhya Sutra sources which have at least partly influenced the composition of Gṛhya Mantras The following table shows such sources of nearly fifty Grhya Mantras employed in marriage ceremony

The words in Roman type represent the Grhya Mantra, those in Italics represent the source and the bold number represents the number of the Mantra in the book

rtamagre prathamam jajñe—*TB* 1 5 5 1 **1**

prajam tvayi dadhami—*TB* 2 5 8 9 **13**

pasumstvayi dadhami—*TB* 2 5 8 9 **14**

tejo brahmavarcasam tvayi dadhami—*TB* 2 5 8 9 **15**

agnim pranayami manasā sivena—*MS* 2 12 3 **22**

visnorhasto'si—*TS* 3 2 6 1 **29**

agnirjanitā—*RV* 10 85 41 **30**

somo janimān—*RV* 10 85 41 **31**

āmagad varcasā yaśasā—*AV* 19 31 7 **52**

satyam yasah srīh—*RVKh* 2 6 10 **70**

nestāvrddhim krntāmi—*LS* 4 9 13 **71**

yā tvā devā vasavah—*RV* 8 101 15 **73**

bhutam subhutam—*TS* 1 6 1 2 **77**

virāḍasi virāḍannam—*MS* 2 8 3 **78**

prānapanau me tarpaya—*KS* 3 10 **80**

samānavyānau me tarpaya—*TS* 1 6 3.3 **82**

saubhāgyena tvā samsrjāmi—*RV* 5 46 8 **87**

ıdamaham yā tvayı—*RVKh* 5 87 5 94
yatheyam sacīmvāvātām—*RV* 3 4 11 121
sugam nu panthām pradısan—*KS* 2 15 152
dyauste prstham—*VS* 11.20 167.
agnaye svıstakrte—*TB* 3 12.2 2 175
madhuge madhvagāhe—*TA* 7 4 1 178
sarasvatı predamava—*MS* 4 12 6 181
te ha purve janasah—*VS* 31 20 183
ehı sunarı—*RV* 1 48 5 194
īrtvamasi—*KS* 3 1 201
aryamanam nu devam—*AV* 14 1 17 203
varunam nu devam—*AV* 14 1 17 204
pusanam nu devam—*AV* 14 1 17 205
annam prānasya—*AV* 3 5 8 257
āpah sıvāh—*RV* 10 9 7 274
khe rathasya khe'nasah—*RV* 8 91 7 280
vısvāha jusatām—*KS* 34 19 298
ayam no mahyāh pāram—*KS* 2 1 300
asya pāre nırrthasya—*RV* 7 32 26 301
ayam no devah savıtā—*TS* 1 4 44 1 308
agnına devena—*MS* 2 18 11 325
āgan gostham—*AV* 14.2.23 330
ayamagnırgrhapatıh—*VS* 3 39 331
prajayā ābhyām prajāpate—*RV* 1 21 6 332
cakramıvānaḍuhah padam—*RV* 3 61 3 346
prajasthālımabhımantrayamı—*RV* 10 16 9 366
prajaya tva samsrjāmı—*VS* 21 42 372
prajayā tvā pasubhıh—*VS* 21 42 374
prajapate tanvam me jusasva—*TS* 5 7 24 1 385
mamanuvratā bhava—*AV* 14 1 4 2 405

Thus 107 non Rgvedıc Grhya Mantras used ın marrıage cere ony are traced fully and 47 partly to pre Grhya sūtra texts

CHAPTER VIII

VARIANTS OF GRHYA MANTRAS

Most of the Grhya Mantras are repeated in more Grhya texts than one, very often with variants Such variants are classified from the point of view of meaning, ritual, mythology, metre, verbal, nominal and pro-nominal inflections, gender, sandhi and phonetics

The words in Roman type represent the Srauta context, those in Italics represent Grhya context of the Mantra and the number represent the number in the book

1 *Variants Affecting Meaning*

rtodyesu—*mrtyodyena*[1] 5

apsarasah—*yāpsarasah*[2] 7.

namase[3]—*manasah* 8

bhāmāya—*bhāsaya*[4] 8

yatra—*vayam* 9

cittam—*kāmam* 39

nil—*rasah*[5] 39

yaso yajñasya dakṣinām—*diso yajñasya daksinā* 42

ācāryāsandi—*sāmradāsandī, ādhipatnyāsandi*[6] 47

tvadyosam—*tvā dosah* 47

ā mā āgat[7]—*ā mā gan* 52

1 This variant is unintelligible

2 The relative pronoun is added probably in view of the antecedent *tāh* in the second hemistich The sandhi *yāpsarasah* is irregular though not very uncommon in Vedic language

3 The reading (*namo gandharvasya*) *namase* in AV is awkward

4 In AV gandharvas are said to be shaggy and to have half animal forms, being in many ways dangerous to men Elsewhere however, they are spoken of as handsome (Vedic Mythology, p. 137) The Ppp variant reflects the later conception.

5 This additional word improves the sense but spoils the metre

6 The variant *samradāsandi* can be appreciated in view of the fact that a king recites the formula in Samāvartana. But the variant *ādhipatnyāsandi* is hardly in harmony with a chieftain's taking his seat in Samāvartana It appears that this aught to be emended as *ādhipatyāsandi*

7 The reading is corrupt.

payasā tejasā ca—*nil* 52
nil—*aristam tanūnām* 52
yasasah—*sriyai* 69
vīryam—*rūpam* 72
vīryena—*rupena* 72.
asāni—*bhuyāsam*[8] 72
annādyeṇa—*nil* 72
nil—*hatam me dvisantam, hato me dvisan* 74
bhutam—*nil* 77
om kalpayata—*tatsubhutam* 77.
tanme'siya—*tasya te'śiya*[9] 77
nil—*bhuyāsam*[10] 81
sunam—*subham* 90
krtamangalāh—*savayasah sanīdāh*[11] 90
apasughnīm—*apatighnīm* 92
apatighnīm—*aputraghnīm* 92
laksmyam tāmasyai savitah suva[12]—*putrinīmasmabhyam savitarvaha* 92
nil—*vyaksatkrūramudacantvāpah*[13] 95
samu santvāpah[14]—*samu santvāpah* 96
śamu—*atha* 96
vrsā—*vṛkāt*[15] 105
antān—*tantūm* 113

8 The subjunctives of 'as and 'bhu are interchanged here The parallel in AgG has asam

9 This is reminiscent of *tasya te bhakṣiya* in TS 1612

10 The verb bhuyasam occurs in the first clause of the formula So AG is seen to avoid its repetition at the end

11 The variant indicates that girls used to rear birds

12 The verb suva looks more natural with savitr both being derived from the same root. Compare the consonantisation of ī in lakṣmī with that in staryam (RV 7 68 8d)

13 To the first half of AV. 14.1.39 MP 117 adds the pada. The beginning of this pada is obscure and the remaining portion udacantvapah is superfluous

14 This reading in AV., is the correct one and the promiscuous use of the two sibilants *s* and *ś* might be due to the laxity of pronunciation See Winternitz, The Mantrapaṭha Introduction, p. xvi

15 The variant is unintelligible

jarase—*jarasā* 113

nil—*paridhatta varcah satāyusam krnuhi dirghamāyuh*[16] 114

no varcasā imam jarāmrtyum—*vāsasainām*[17] *satāyusīm* 114

grsṭīnām—*krsṭīnām, āpivān*[18] 115

purūcī—*suvarcāh* 115

rāyasca posam—*rayim ca putrān* 115

nil—*ayusmatidam paridhatsva vāsah* 115

prajayā—*prajāyai* 116

purucīh—*suvīrah* 117

caruh[19]—*cārya* 117

jivan—*jivati jiyān*[20] 117

gāmasvam puruṣam—*gā asvān purusān* 132

kartā—*goptā* 132

janivide—*janavide* 159

devatānām—*jatavedāh*[21] 163

tiratu—*krnotu, nayatu* 164

ghorah—*ghosah* 165

jivaputrā—*jivapatni* 165

vikesī—*rudati* 165

ādrodamaghamāvayam—*āmabhroghamagham ānayam*[22] 166

pāsam—*pāpam*[23] 166

dhayantam—*dhayataste putrān* 167

16 The Mantra is cited in a good many Gṛhya texts but VG alone extends it with paridhatta varcaḥ etc The latter part of this extension is traced to MP HG and SMB

17 The variant vasasa seems to have been introduced to make a pointed reference to the act of putting garment on the bride

18 Of the eight Grhya texts which quote the Mantra KG alone has the reading apivān

19 Caru according to Whitney is of suspicious genuineness

20 This reading in VG is corrupt. Other Gṛhya sutras which repeat AV 19 24 6 read either jīvan or jīvati.

21 This reading in MG is evidently artificial in the pada *agniraitu prathamo devatanām*

22 The first word is unintelligible

23 The Mantra is repeated in not less than eight Gṛhya texts but HG., alone shows the variant papam.

yonişadah pisācān—*nisadah piśācāt*[24] 169.

mrtyun—*mrtyuh*[25] 169

putrah—*putrān*[26] 169

ghorāni—*papāni* 172

nil—*sarvānnah kāmān, samardhaya*[27] 175

nil—*sarvahute* 175

vrate—*hrdaye*[28] 176

mama cittam anu cittam te astu—*mama cittena anvehi* 176

brhaspatistvā niyunaktu mahyam—*māmevānuvrata sahacaryā mayā bhava*[29] 176

manah—*cittam* 177

bhagah—*manah*

madhuge—*madhu he* 178

yadvittau devagandharvau—*yadyukto deva gandharvah,*[30] *yaddevagandharvau vittah* 179

ava—*iva*[31] 181

hiranyahastah—*hiranyavarnah* 184

yā'gre vāk samavadata—*ūrdhvā vak samabhavat* 186

manah—*yasah* 186

svaśuro devarasca—*svasravo devarāsca*[32] 192

sunarī—*sunrte* 194

tāmātişthānumādyā—*tamārohānumadya* 194

suvarcah—*suvīrā* 194

24. The reading is corrupt
25 Mrtyuh can hardly be construed
26 The accusative is a textual corruption
27 AG gives an extended version of the svistakrt formula
28 The Mantra is repeated in some sixteen Grhya texts of which those belonging to the Taittiriya school alone read *hrdaye* This variant was probably introduced to make the Mantra more appropriate to the context of the bridegroom's touching the heart region of the bride and to make it reflect the ideal of mental unity
29 This variant has not only changed the last pada of the Mantra but spoiled the tristubh.
30 This reading is more suitable to the Mantra
31 The verse is repeated in ten Gṛhya Sutras but HG alone has this erroneous reading
32. The variant provides a plural subject to the plural verb *pratikṣante*

pulyāni[33]—*kulpāni, lājān, tokmani* 202

dirghāyurastu—*sivā jñatibhyah* 202

jivati saradah satam—*edhantām pitaro mama, ciram jivatu me patih, jivatu śaradah satam, āyuṣmānastu me patih, edhantam jñatayo mama* 202

imam[34]—*asman, nah* 203

mā'mutah—*ma pateh* 203

devāh—*sarve* 209

pinvamānah—*dirghamāyuh* 209

edhase—*enase*[35] 212

subudhā—*suptā.* 236

jāgarā—*cakārah* (?) 236

annamayena—*annapāsena* 255

aharayet te hrdayam—*yadetaddhṛdayam tava* 256

atho yanmama hṛdayam—*yadidam hrdayam mama* 256

paḍvimsah—*bandhanam* 257

uttaram—*uttamam.* 272

yasaḥ—*balam* 283

emam panthanamāruksama sugam—*sugam panthānamārukṣam ariṣtam* 284

kṣetrāni—*dhanvani* 285

patye raksantu raksasah—*pra tve*[36] *muncantvamhasah*

eṣu vānaspatyeṣu ye dhitasthuh—*esu vrkseṣu vānaspatyeṣvāsate* 286

syonā—*śivā.*

nil—*svasti mā samparaya.*[37] 293

samudrāya vainave—*samudraya vayanaya.* 296

nil—*juhutā visvakarmane visvahadabhyam havih*[38] 297

33 This seems to be the original reading

34 This reading denotes the bride while the variants denote the bride the bridegroom and his people

35 The reading *enase* (*svaha*) is very awkward

36 The reading *pra tve* in BG., is corrupt and should be read *patye*

37 This extension of the formula in PG is traced to early Vedic texts like TS etc.

38 This extension in VG is obscure

dattva—*dhattam* 304.
gṛhān gaccha gṛhapatnī yathāsah—*gṛhān prehi sumanasyamānā.* 306
sam kāśayāmi vahatum—*samkāsayā vivahatam*[39] 311
subhagah—*svadhāvantah*[40] 314
hasāmudāh—*ha sāmadāh*[41] 314
akṣudhyāh—*anasyāh* 314
nil—*gehinīm mādhisthāh* 315.
sūnyaiṣī—*asūnyaisi.* 316
bhūtena havisā—*bhūtasya havisā* 333
varcasā—*posasā, prajayā* 334
anupaksitau—*anapeksitau* 334
anti sumne—*yantu*[42] *sumne* 342
susruvuh—*sravantih* 342
pumānindrascagnisca—*pumanagnih, pumanindrah* 343
pumān samvardhatam mayi—*pumān garbhastavodare* 343
tannau samvananam kṛtam—*mama camusyasca bhuyāt* 346
arundhati—*nil* 364
tvam devānām prāyascittirasi—*nil* 383
nil—*brāhmanastvā nāthakāmah prapadye* 383
ghorā—*patighnī.* 383
pāpi laksmī—*prajāghnī* 383
sahasāma—*sahamāna, sahasānah, sahasāham*[43] 385
ratibhih—*rtubhih, yajñiyaih* 385
samrarāṇaḥ—*samvidanah* 385
devebhih—*viraih* 385
sam nā manah—*sam nāmnah*[44] 388.

39 It appears that the variation is consciously brought about by the athakas, for the loss of a syllable in the first word is made good in the cond word. But the reading is inferior
40 The reading is probably due to the influence of *sunrtaiantah* and *ivantah* which precedes and follows it respectively
41 The reading seems to be a later one
42. *Yantu* in Ppp is corrupt.
43 This reading in VG is corrupt
44. This HG reading is unhappy

sam tanutyajah[45]—*sam tvacah* 388

upa dhatsva hastam—*upa barhasva bāhum* 398

rtviye—*vrddhaye*[46] 401

puṣyatam rayim—*modamānau* 401

prajayainau—*prajavantau* 402.

visvamāyuh—dirghamāyuh 402

jananī—*janat* 403

yathāgnigarbhā pṛthivī—*yathābhūmiragnigarbhā* 407.

yasya yonim—*vyasya yonim*[47] 408

patiretah—*pratiretah* 408

garbhe—*garbhah* 408

sraisthyatamah—*vīratamah* 408

tam piprhi dasamāsyo antarudare—*tam mātā dasamāso bib hartu* 408

bhavāsi putrānām mātā—*tesām matā bhavisyasi* 409.

jātānām janayāsca yān—*jatānām janayāsi ca* 409

pumāmsam putram janaya—*pumamste putro nari* 409

pumsi vai reto bhavati—*pumsi vai puruse retah*[48] 410

tad vai putrasya vedanam—*tathā tadabravīh dhātā*[49] 410

anyatra—*anyāntsu*[50] 411

rṣabhāh—*puruṣah* 412

vṛsāsi vrsyavān—*vrsanam vrsanna dhehi* 413

vādhuyam vaso vadhvasca varatram—*vadhuyam baddho vaso'asyah* 419

talpāni—*trpyani*[51] 419

vāso yatpatnibhirutam tannah syonamupasprsāt—*vāso yatpatnībhrtam tanvā syonam upasprsa* 423

45 This BG, reading is unintelligible HG reading yields a meaning suitable to the context.

46 According to Whitney the reading is a welcome emendation

47 This reading appears to be the correct one

48 The variation is awkward

49 The pāda seems to have been improvised under the influence of the last pada of the verse which reads *tat prajapatirabravit*

50 This aught to be read as *anyasu*

51 Neither of the readings is satisfactory Of the two the *trpyani* seems to be better

2 Variants Concerning Ritual

muñcāmi—*muñca*[52] 11

dadhāmi—*pranayāmi*[53] 22

asyai—*asmai*[54] 95

āyusmatī—*āyusmān*[55] 113

enām satayuṣim—*imam jarāmrtyum, enam satāyuṣam*[56] 114

abhisastipa—*abhisastipāvatī*,[57] *abhisastipāvā* 117

jivan—*jīvatī*[58] 117

āryah—*aryā*[59] 117

āhutinām—*sarvaprāyascittāhutinām* 175

ekavratā[60]—*ekavratah*

pusan—*ksipram* 192

3 Variants Concerning Mythology

janitā—*janivid, janimān*[61] 30

janimān—*vasuvid, jñatimān.*[62] 31

52. The verb *muncami* in first person refers to the releasing of the bride from her father s house The variant in second person in Ppp suggests that the verse was recited by the bride also

53 The reading dadhami was the original one and it suited the context of establishing fire The uha pranayami was introduced to fit the verse to *agnipranayana* context.

54 According to this reading the Mantra is fit for sending for waters to bathe a male and not the bride

55 The reading *āyuṣmati* suits the bride and *āyuṣmān* suits the pupil in the upanayana ceremony

56 The pronouns *imam* and *enam* refer to the boy in upanayana and *enām* refers to the bride

57 The unmetrical *abhisatipavatī* (feminine) is due to the fact that it refers to the bride

58. This variant in BhG refers to the bride and it spoils the metre

59 *aryah* refers to the pupil in Upanayana and *arya* to the bride

60 The Khila reading *ekavratā* is suitable to marriage ceremony where it denotes the bride AG., adapts the Mantra for use in upanayana where it is addressed to the pupil by the preceptor

61 ŚG., characterises Agni as creator while Kauś describes him as a wife finder KG., gives him the epithet possessing a wife

62. ŚG gives the attribute possessing a wife to Soma while Kauś, describes him as 'wealth-finder' But according to KG he possesses kinsmen.

jñātimān—*jñātıvid; paśuman.*[63] 32.

bṛhaspatıḥ—*prajāpatıh.* '176.

airammaḥ—*vaikarnah.* 184.

aryamā—*adhvaraḥ.* 203.

agnih—*sūryah.* 343.

indrah—*vāyuh.* 343.

anumatıh sinīvālī—*savıtā.* 411.

4. *Variants Concernıng Metre*

parameṣṭhī[64]—*prathamaṁ jajñe; prathamam.* 1.

aśīmahi—*aśiya.*[65] 39.

nıl—*rasah.*[65] 39.

iti[66]—*nil.*

sugaccha—*gaccha.*[67] 115.

nıl—*karman.*[68] 132.

nil—*prasūte.*[69] 132.

nityadā[70]—*nıl.* 135.

gṛhe—*gṛhesu*[71] 155.

nıl—*saṁvananam*[72] 179.

nıl—*bhavyasya.*[73] 181.

63 Pūsan has the epıthet 'possessing relations' in ŚG But kaus makes him a finder of relatıons or kınsmen and KG 'a possessor of cattle'

64 The KG readıng parameṣṭhı ıs the same as that seen in a parallel pāda in TB 1 5 5 1 Both the varıants spoıl the anuṣṭubh.

65 Thıs VS varıant is unmetrıcal

66 AŚ omits itı which is an ıntegral part of the anuṣṭubh in TB

67. By droppıng the prefix su PG. spoıls the metre of the verse

68 The word karman supplies two additıonal syllables to the triṣṭubh.

69 The word is superfluous

70 The word ıs essentıal for the anustubh verse

71 The Khıla verse borrowed by SMB, has five pādas with 10 syllables in the first pāda and 11 each in the other pādas So SMB, seems to make an attempt to improve the metre of the Mantra

72 The word samvananam introduced by AgG., is superfluous in the Mantra This seems to be an attempt to make the sense of the verse clear by supplying the noun represented by the relative pronoun *yat*

73. This additıonal word in MG spoils the anuṣṭubh The addition seems to have been inspired by the common expressıon *bhūtasya bhavyasya.*

prajayā ca dhanena ca[74]—*nil* 189

nil—agnau, mama[75] 200

nil—*agnau*[76] 202

āvapantikā—*āvapanti*[77] 202

nil—*satam varṣani jivatu, bhagena tvā samsrjāmi sāmarena surāmiva*[78]

nu[79]—*nil* 203

subudhā—*suptā*[80] 236

nil—*iyam*[81] 317

subhagāh—*svadhāvantah*[82] 314

atra[83]—*nil* 337

anandhah[84]—*nil* 414

5 Verbal Variants

apohāmi—*athi nudami*[85] 10

udacāmi—*nudāmi* 10

dadāmi—*dadani*[86] 16

pratigrhnāmi—*pratigrhnāni*[86] 17

74 AV has five anustubh padas in the verse of which Ppp drops the last Probably Ppp represents the original version.

75 Metrically *agnau* and *mama* are superfluous in the verse

76 In the second pada of the verse with the reading *lajan* there is a deficiency of one syllable The introduction of the word *agnau* makes good for this deficiency but it brings about a sandhi between the first and the second padas.

77 This variant spoils the metre of the verse

78 While SMB adds a new pada to the anuṣṭubh BhG extends it by a couplet.

79 The particle *nu* is essential for the anuṣṭubh

80 The variant supta creates a deficiency of a syllable in the triṣṭubh.

81 This word is superfluous from a metrical point of view

82 This variant is unmetrical.

83 The word is essential for the anuṣṭubh ŚG retains the word as in the Khila verse while MP drops it.

84 The RVKh version contains this word but MP *drops it as it is* superfluous in the anuṣṭubh.

85 The adverbial pre-position athi seems to be a corrupt form of ati or adhi.

86 This is an instance of the interchange of the present indicative and the subjunctive

asimahi—*asiya* [87] 39

dadami—*dadāni* [88] 41

jahi—*nuda* 74

(mā) risat—(*mā*) *vidat* [89] 85

(ma) pratimucyatam—(*ma*) *pratipadyatam* [90] 85

prakrīḍayantu—*prakrīḍantu* 90

udajantu—*udacantu* [91] 95

sam sprsasva—*sam srjasva* [92] 96

tantire—*atanvata, atanvan* [93] 113

adadanta—*atanvata* [94] 113

prayacchat—*prayacchat* [95] 114

sugaccha—*gacchāsi* [96] 115

adhithāh—*adhidhah* [97] 116

abhuh—*bhava* [98] 116

vibhajāsi—*vibhajā sa, vibhajāsu vibhajasva, vibhajāya* 117

raksatu—*raksatat* 121

indhi—*iddha* 122

87 The variation is between the first person plural and singular of the same verb

88 Present indicative and subjunctive are interchanged

89 *Yaśo bhagaśca mā risat* is a prohibitive clause while with the variant *mā vidat it is not so Āranya samhita of the Samaveda reads yaśo bhagasya* (to be read according to Bloomfield bhagaśca) *vindatu*

90 The preceding *ma* according to this reading is a prohibitive particle while it is a pronoun in ma pratipadyatam.

91 Both the roots aj and ac denote motion.

92 The variant seems to have been purposely introduced to express the sense of physically uniting with the husband.

93 Instead of the perfect verb *tantire* in AV the Grhya Sutras have *Imperfect verbs The AV reading is apparently the older one (See Vedic* Variants 1 137)

94. SMB and PG have the corrupt form tatantha

95 The Mantra is repeated in not less than six Grhya texts which adopt the AV reading *prayacchat* which is the correct imperfect form. The reading *prayaccat* in BhG is erroneous.

96 The imperative and subjunctive are interchanged in the same person and tense

97 This reading in the Grhya texts is inferior (See Vedic Variants 1 39)

98 KG *substitutes aorist indicative in AV for the imperative*

sanema—*sanemi* 132
etu—*aitu* 163
tiratu—*nayatu* 164
vibudhyatām—*prabudhyatam* 164
hanmi—*hanye* 169
juṣasva—*srnu*[99] 176
samrabhasva—*samgrhasva* 177.
agāhe—*āgāhe* 178
pragayāmāsi—*prajāyāmasi, pragayāmi*[100] 181
gasyamah—*gasyami* 186
paryetu—*paryeti* 192
pratīksante—*pratiksantam* 192
jivati—*jīvatu* 202
muñcātu—*muñcati* 203
sadantu—(*ca*) *santu* 209
anuprakrama—*anukrāmet* 225
atikrāmīḥ—*atikrama* 225
badhnāmi—*sinomi* 255
ājagandha—*ājagantha*[101] 316
ā hara—*a bhara* 317
avākṣuh—*avidam* 333
samvardhatam—*samvartatam* 343
edhatu—*bhrajatu* 364
prapadye—*upudhāvami* 383
dadhāmi—*dadhātu* 407
grbhāya—*grhāna* 408
dhīyatām—*jayatām* 408
janayāh—*janayāmi* 409

99 The Mantra is repeated in most of the Gṛhya texts but BG alone shows this variant

100 *Prajayamasi is seen in HG* But all other Gṛhya Sutras, not less than eight in number which contain the verse read *prajāyamasi or pragāyāmi* which is a suitable verb for the verse

101 This is the correct form.

janaya—*vindasva* 409
anuṣicyate—*anusiñcatu* 410
acikalpat[102]—*vyakalpayat* 411
dadhat—*ādadhat* 411
janayasva—*janaya, vindasva* 412
adhiskanda—*abhikranda* 413
vīrayasva—*vilayasva* 413
nayāmasi—*havāmahe* 413
sādayāmi—*muñcāmi* 421

6 *Nominal Variants*

snapanāh—*snapanam* 95
methih—*methi* 96
devāh—*devyah* 113
narīm—*nāryam* 116, 275
sarasvate—*sarasvati* 130
devatanam—*devatābhyah* 163
manmanasam—*manmanasām* 184
prithivyah—*prthivyām* 195
samrddhikaranat—*samrddhikaranam* 200
pādan—*padah* 237
devrnam—*devaranam* 273
yasah—*yasam* 283
mitriyena—*meitrena* 311
prāyascittih—*prāyaścitte* 383
prajapate—*prajāpatih* 385
tvaṣṭah—*tvaṣṭa* 385
sahasāma—*sahamānah* 385
indra—*indrah* 385
mātarah—*mātarau, pitarau* 385
devebhiḥ—*devaih* 387

102 The aorist in AV is substituted by the imperfect in ŚG For a similar case cf *akrnoh suryatvacam* (RV 8 91 7d) and *akarat suryavarcasam* (MP 1 1 9d) The imperfect is evidently secondary

akṣyau—*aksau* 387

straiṣūyam—*strīsūyam* 411

putram—*putrān* 412

upavasane—*paścācāne* 421

7 *Pronominal Variants*

amuyā—*anayā* 31.

asyāḥ—*asyai.* 163

mama—*mayi*[103] 176

mahyam—*mayi.* 176

tām[104]—*yām* 181.

tvām—*tva* 181.

taḥ—*te* 285.

etat—*idam* 317

sarva(taḥ)—*viśva(taḥ).* 354

yat—*ye* 364

8 *Variants Concerning Gender*

kiñcana—*kaścana*[105] 1

dhruvā—*dhruvam, dhruvaḥ* 354

kṛṇvantaḥ—*kṛṇvatiḥ* 425

9 *Variants Concerning Sandhi*

apsarasaḥ—*yapsarasaḥ* 7

jāyā apsarasaḥ—*jāyapsarasaḥ* 8

abhito'dadanta—*abhito tatantha.* 113

manaḥ kṛthāḥ—*manaskṛthaḥ* 180

sa imām—*semām.* 203 5

kanya agnim—*kanyāgnim* 203

103 The Mantra is repeated in fourteen Gṛhya texts of which JG alone shows this inconvenient variant.

104 *tam* is the correct reading and it is adopted in not less than eight Gṛhya Sutras

105 This variation between an indefinite masculine and an indefinite neuter is not uncommon in Vedic language

viśvā ādityāh—*viśvādityāh,* 209

hanāthemām—*hanātha imām* 275

suprajā atyajaisīt.—*suprajātyajaisīt* 304

ta āyuh—*tāyuh* 306

itahkim—*adaskim* 316

agā aham—*āgāham* 316

jivāvusasah—*jivā usasah* 415

suvāsā udāgām—*suvāsodagām* 424

10 *Phonetic Variants*

sambhalah—*sumbhalah* 5

akṣībhyām[106]—*aksibhyām* 81

adadanta—*tatantha,*[107] *atatananta* 113

paridhātavā—*paridātavā*[108] 114

grstinām—*krstinām*[109] 114

abhisastipa—*abhisastipāvā* 115

kankatah—*kankadah* 122

samrādhinyai—*sam radhanyai, samrādhayai* 137

prasādhinyai—*prasādhanyai* 137

aprajāstvam[110]—*aprajastām, aprajasyam* 166

mārtavatsam[111]—*pautramrtyum pautramartyam* 166

pātayāmi[112]—*padayāmi* 169

bṛhaspatistva—*bṛhaspatistvā* 176

tubhyam—*tubhya* 200

106. The ī-form is regular in the older language (Vedic Variants, 2 254)

107. This reading in the Grhya texts is phonetically corrupt

108. The variant is later and probably corrupt

109. The Mantra is quoted in not less than eight Gṛhya texts and none of them is seen to adopt the AV reading *grṣṭinām* Sayana attempted to justify the AV reading Whitney has adopted the reading *kṛṣṭinām* in his translation and has condemned the AV reading as absurd The sonant mute may be due to phonetical corruption

110. The suffixes tva and ta are seen to interchange here In *aprajasyam* the stem is prajas and the suffix *ya.*

111. The variants show the interchange of *ṛ, ar* and *ār*

112. The primary *t* is substituted by the secondary *d*

aryamanam—*aryamnam* 203.
uşyalāni—*asyalāni* 237.
vardhra—*varadhra* 237.
aśronah—*aślenah* 414
sthānau—*stano* 421

11 Miscellaneous Variants

nil—*iyam*[113] 1.
virūpāksa—*paribādha*[114] 134
ayam—*iyam*[115] 200
svah—*svake* 179
māmutah—*nāmutah* 203
asau—*mayi* 257
anu—*prati, upa* 283
yasmin—*yatra* 284
patye—*pit+ve* (?)[116] 297
anu—*abhi* 304
asti—*asyām, asyah*[117] 311.
sta—*nil* 314
etah—*adah* 316
asyai—*itah* 384
garbham—*punah* 392
yonyām—*sādhaya* 413

113 The additional word in KG is unnecessary
114 This AgG, variant is an unnecessary repetition of the verb since the verb *vibādha* follows it.
115 *iyam* denotes the bride *ayam* denotes agni.
116 This reading in VG., is evidently corrupt.
117 These variants in MP and KG make the verse refer to the bride in a more direct manner

CHAPTER IX

THE MOST APPROPRIATE AND PROBABLY THE ORIGINAL CONTEXT OF THE GRHYA MANTRAS

Grhya Mantras are employed in different Gṛhya Sūtras or the same Gṛhya Sūtra

(a) in different ceremonies, in different contexts,
(b) in different ceremonies, in the same context,
(c) in the same cermony, in different contexts.

It is very likely that the improvisor of a Mantra intended it for recital in a particular ceremony in a specific context So an attempt is made here to fix, as far as possible, the most appropriate and probably the original context of every Grhya Mantra used in the marriage ceremony which is employed in more than one context.

There are some guiding factors for the determination of the most appropriate context of a Grhya Mantra, the most important among them being the general sense of the Mantra, the ūhas, and the repeated employment in a particular context in the Grhya Sūtras Some other considerations such as the relation between the source of a Mantra and the Grhya Sutra which employs it are also helpful in this attempt In spite of these guiding factors some Mantras have proved to be too elusive and they cannot be ascribed to any particular context with any degree of definiteness The contexts of such Mantras[1] are not discussed here

The most appropriate context is given in roman type and others in italics. The number represents the number of the Mantra in the book

The house-holder establishes the sacred fire in the sacrifice to Vāstospati [1a]—*The bridegroom carries forward the fire in the pratisrutakalpa* 22

1. Nos. 137, 162, 194, 200, 235, 293, 329, 337, 343, 370, 383, 392, 400, 410, 411, 413, 414, in this book.

1a. From the point of view of the metre of the Mantra the verb *dadhāmi* which refers to the establishing of the sacred fire, is found to fit in with the Mantra more than the verb *praṇayāmi* which refers to the carrying forward of the sacred fire

Offering oblations in pratisrutakalpa—*Recitation by the bridegroom after lāja homa in the marriage ceremony*[2] 30-32

The bride lies in the bed[3]—*The bridegroom accepts the bride* 37

The teacher takes his seat in Upanayana ceremony[4]—(i) *The bridegroom-guest takes his seat*

(ii) *The student-guest takes his seat in the Samāvartana ceremony* 47

The guest accepts the *arghya* water[5]—*The guest sips the arghya water* 52

The guest accepts the honey mixture[6]—*The guest eats the honey mixture* 70

The guest eats the food[7]—*The guest mixes the ingredients of Madhuparka* 72

The food is announced to the guest[8]—*Recitation by the guest over the food* 77

2 KG alone lays down these Mantras for recitation after lajahoma while other Grhya Sutras lay down no Mantra for corresponding recitation

3 From the point of view of the contents the verse suits cohabitation context more than the Kanyadana context

4 The reference to *acaryasandi* (teacher s seat) tends to show that the formula was originally connected with Upanayana ceremony This is further confirmed by the fact that the Manavas and Varahas studiously avoid the word *acaryasandi* where the formula is used in the guest-reception given to the bridegroom.

5 The opening of the verse amagat (or amagan) indicates that the Mantra is to be recited when something has come to the recitor So the verse suits the context of accepting *arghya* water more than any other context.

6 The eating of Madhuparka is such an important item that one expects that the Mantra to accompany it would contain a reference to eating But the Mantra makes no such reference So the context of accepting the Madhuparka may be the original one

7 There is not much difference in the contexts. But since four Gṛhya Sutras use it in the context of eating the food that is to be taken as the original context

8 The repeated use of the demonstrative pronoun *tat* indicates that food is not near the guest So the Mantra is more appropriate for recitation where food is only announced and not served

The student puts on ornaments in Samāvartana[9]—*The bridegroom-guest puts on ornaments* 79

The bridegroom-guest touches the regions of prāna and apāna —*The student takes the salve for the nose and mouth in Samāvartana*[10]

The bridegroom-guest touches the various parts of his body—
(i) *The student salves himself in Samāvartana*[11]
(ii) *Recitation by one who sneezes, yawns, sees an unpleasant sight, smells a foul smell,*[12] etc, etc 81

The bridegroom-guest wears a fresh garment—*The student wears the upper garment in Samāvartana*[13] 85

The bride rises up before she sets out on the journey to her new home[14]—*The bridegroom meets the bride for the first time* 92

The bridegroom enjoins an even number of persons to bring water to bathe the bride[15]—*The water is presented to the bridegroom* 95

9 In the description of Madhuparka given to the bridegroom only a very few Grhya Sutras refer to his wearing ornaments So we have to infer that this is not a very important item in the guest reception ceremony as such On the other hand from the Gṛhya Sutras it can be gathered that the wearing of ornaments is a very important item in the Samavartana rite So it is more reasonable to imagine that the Mantra was originally used in Samavartana rite and later on transferred to Madhuparka ceremony

10 The formula used in the context is a longer one and hence appears to be later

11 Since salving the ears is not known the formula which mentions the ears could not have been originally meant for this purpose

12 Among other mishaps AG mentions smelling foul smell also for which the recitation of the formula serves as a remedy But the formula does not mention nose while it mentions eyes mouth and ears So it appears the *viniyoga* of the formula in AG is secondary

13. The readings *pratipadyatam* and *vidat* adopted for this context are really inferior So this application may be a secondary one

14 The Mantra (AV 14 1 62) used by Kaus in the context ends with *savitah vaha*, a prayer to Savitṛ to carry the bride to her new home and this is quite appropriate for the context The version of the Mantra used by the Gṛhya Sutras of the Taittirīya school ends with *asyai savitah* a prayer that fortune may be bestowed on the bride The ending is quite suitable to the context in which the Mantra is employed by these Gṛhya Sūtras So it appears that the original AV verse meant for the Kaus. context was modified and used in a different context in BG, ApG and Vaikh.

15 The words *brahmanī snapanam harantu'* in the Mantra shows

Binding the bride to the yoke-hole and fastening a piece of gold to her forehead—*Placing a piece of gold in the darbha-ring deposited on the bride's head*[16] 96

Crushing the amulet of Madhughamani at the consummation of marriage[17]—*Tying the amulet of Madhugamani on the bride's hand* 112

The bride puts on a fresh garment[18]—(i) *The student in the initiation rite puts on a fresh garment* 113 114

(ii) *Putting a new garment on the boy in Godana rite*[19] 114

The student puts on a fresh garment[20]—(i) *The bride puts on a fresh garment*
(ii) *The bridegroom guest puts on a fresh garment in the reception given to him* 115

The bride puts on new garments after the bath[21]—*The bride is dressed in the fourth night* 116

clearly that this *viniyoga* in ApG is the original one It is rather strange that a verse which is traced to AV is more appropriately employed by ApG than by Kaus which is connected with AV

16 The verse refers to gold pillar (methi) and yoke hole of which only gold and yoke hole represented by darbha ring are used in this context. On the other hand *methi* to which the bride is bound is also used in the other context.

17 The second pada *madhuna tva khanamasi* indicates that the verse is more appropriate for the crushing of the amulet.

18 The Mantra is used by nine Grhya Sutras in the Marriage ceremony while it is used in Upanayana ceremony only by five Grhya Sutras

19 In the Mantra it is stated that Brhaspati gave the garment to King Soma.' Since Soma is the well known suitor of Surya he is very often associated with the Marriage ceremony So it appears that the verse was originally employed in the Marriage ceremony Kaus 54 7 alone employs the Mantra in the Godana rite and hence this *viniyoga* can only be secondary

20 The uha *abhiśastipavati* instead of *abhiśastipava* introduced in the verse to suit the context of the bride s wearing the garment spoils the otherwise perfect tristubh. So most probably the original context of the verse was *Upanayana.* Its application in the guest reception ceremony can only be secondary since it is seen only in MG and VG while not less than four Grhya Sutras employ it in the Upanayana context.

21. The contexts are very similar the difference being that they represent two different stages of the Marriage ceremony The Mantra is equally appropriate for both the contexts But since dressing after the bath precedes the dressing in the fourth night it is not improbable that the Mantra was originally composed for the former and later on used for the latter also

Recitation after the student has put on fresh garments in the Upanayana ceremony[22]—(i) *Recitation after the bride has put on a fresh garment in the marriage ceremony*

(ii) *Wrapping the boy in a garment in the Godana rite* 117

Putting the fuel on fire in the Upanayana rite[23] (i) *Sprinkling the fuel with ajya in Parvanasthalipaka* (ii) *Anointing the fuel with ghee and putting it on fire in the marriage ceremony* 124

Agniyojana (uniting the fire) after offering *ājyabhāgas* in the marriage ceremony[24]—*One of the Agnimukha oblations* 132

Marriage oblations soon after the couple take seat behind the fire[25]—(i) *Oblations after presenting the bride with a gar ment* (ii) *Oblations after pouring water on the piece of gold placed on the bride's head* 159 61

Bringing forward the fire on the occasion of pāṇigrahaṇa in the marriage ceremony[26]—(i) *Offering one of the marriage oblations* (ii) *Inserting the juice of the unfaded herb into the nostrils of the wife in the Anavalobhana rite* 163

Offering one of the marriage oblations[27]—*Kindling the sacred fire in the marriage ceremony* 164

22 The unmetrical uha abhisastihavati introduced to suit the Marriage context proves that the Mantra was originally used in Upanayana

23 The Mantra used in AG HG and AgG is an adaptation of AV 19 64 2 used in Kaus in Upanayana ceremony HG makes the same use of the Mantra as in Kaus. while AG and AgG alone use it in the Parvanasthalipaka and the Marriage ceremony respectively

24 The Mantra is used for offering butter oblations in not less than 5 Grhya Sutras while MG employs it for Agniyojana The latter use seems to be particularly appropriate in view of the first pada *yukto vaha jatavedah purastat* in the verse

25 The formulas are suitable to oblations in any stage of the marriage ceremony This context in BG and ApG may be the original one

26 The original context of the Mantra is uncertain. Most of the Grhya Sutras use it for offering one of the marriage oblations This context in JG., agrees well with the opening *agniraitu* of the verse

27 Many of the Grhya Sutras use the Mantra to offer one of the marriage oblations JG alone uses it in a different context

Offering one of the marriage oblations[28]—*Offering an oblation after the bride comes to her new home* 165

The preceptor touches the heart region of the pupil in the Upanayana ceremony[29]—(i) *The bridegroom touches the heart region of the bride in the marriage ceremony* (ii) *The bridegroom takes hold of the bride's hand in the marriage ceremony* 176

The bridegroom touches the heart region of the bride in the marriage ceremony[30]—*The teacher touches the heart region of the pupil in the Upanayana rite* 177

Cohabitation in the fourth night in the marriage ceremony[31] —*Bridegroom touches the heart region of the bride* 178

The bridegroom touches the thumb and the hairs on the bride's hand[32] (i) *The bridegroom murmurs the Mantra into the bride's ear* (ii) *The bridegroom seizes the bride's hand* 181

The bridegroom seizes the bride's hand[33]—*The bridegroom accepts the bride given to him by her guardian* 184

The bride is taken round the fire[34]—*Placing a net of darbha on the bride's head before she is bathed* 191

Settting the mill stone in a lump of dung and making the bride mount on it—*Setting the mill stone in a lump of*

28 Not less than nine Gṛhya Sutras employ the Mantra to offer a marriage oblation while KG, alone details it for use at a different stage of the ceremony

29 Ten Grhya Sutras use the formula in the upanayana ceremony and seven in the marriage ceremony Of the latter seven GG and KhG alone use it in the panigrahana context.

30 BG and BhG use the Mantra in the marriage ceremony while HG alone uses it in the upanayana ceremony

31 The sense of the Mantra is more suitable to the context of cohabitation. Moreover two Gṛhya Sutras agree on this viniyoga of the Mantra

32 Three Gṛhya Sutras employ the Mantra in this context while in the other context it is employed only in one Gṛhya Sutra

33 The last pāda of the Mantra in this context reads *sa tvām manmanasām kṛnotu* and when compared with parallel *sa tvā manmanasaṁ kṛnotu* in the other context betrays later grammatical forms

34 The verse itself refers to going round the fire (agnim paryantu) It is traced to AV and is used in Kaus., for leading the bride round the fire Moreover BG also employs it to take the bride round the fire in the fourth night. So *the context of placing the net of darbha can only be secondary*

dung and making the bride mount on it after the bride comes to her new home[35] 194

The bride treads on the mill stone in the marriage ceremony[36] —*The boy treads on the mill stone in the Upanayana ceremony* 195

The bride sacrifices the fried grains—*Offering oblations in the fourth night after marriage*[37] 203 205

Offering of cooked food and melted butter in the Aṣṭakā rite —*Recitation for auspiciousness*[38] 209

The bride ascends the nuptial bed[39]—*The bride mounts the couch after the Saptapadi* 237

Establishing concord between two persons[40]—(i) *The bride and the bridegroom partake of the sacrificial food at the former's house on the day following dhruvadarsana* (ii) *The bride and the bridegroom partake of the sacrificial food after their arrival at the latter's house* 255

The bride sets out on the journey to her new home[41]—(i) *The bride enters her new home* (ii) *Offering an oblation at the conclusion of the marriage ceremony* 277

35 The asmarohana in the marriage ceremony is common to almost all the Gṛhya branches But Kausikas alone repeat this after the couple's arrival in their new house So this repetition seems to be a later one

36. Fifteen Grhya Sutras employ the Mantra in the marriage ceremony while only four employ it in upanayana The asmarohana in upanayana seems to be an imitation of that in the marriage ceremony

37 In Seven Gṛhya Sutras the Mantras are laid down to accompany the sacrifice of fried grain. So this viniyogas in ŚG and ApG appear to be secondary

38 AG PG and MG use the Mantra in the Aṣṭaka rite So this application in MG may be a later one

39 The second pada—*prajām janaye patye asmai* seems to indicate that ascending the nuptial bed is the original context of the Mantra

40 Stanzas from the hṛdyasukta which according to Ṛgvidhāna (3 21) is meant for establishing concord between two persons are used in the marriage ceremony in different contexts The Mantra under consideration came to be employed in GG and KG in the context of eating sacrificial food due to the word *annamayena* in it.

41 The Mantra refers to the going forward to an impenetrable stronghold of the gods So it is quite appropriate for recitation when the bridal procession starts from the bride's house for the bridegroom's house or when the bride enters her new home But the uniting of Brahman (brahma

Recitation when the bridal procession starts—*Recitation when the bridal procession comes to something inauspicious*[42] 283

The guest points to the quarters with the span of his hand before he mixes the Madhuparka[43]—*Drinking water in the course of the bridal procession.* 303

The bridal procession comes near the bridegroom's house[44]—(i) *The bridegroom shows the bride his house as the bridal car draws near* (ii) *Meeting a newly married woman in the course of the bridal procession.* 311

The householder returns home—*The bride looks at her new home*[45] 314

Address to the bridegroom who brings the bull's hide for arranging a seat for the bride in the ceremonies to be performed after her arrival at her new home[46]—*Spreading the bull's hide for the bride to sit on* 317

yujyatam) in the Mantra suggests that it was recited originally at the starting of the procession which is to include the Brahman priest also The Mantra ends with a blessing propitious, pleasant bear rule in thy husband's world on the bride and this shows clearly that the Mantra was not originally meant for offering any oblation.

42. The Mantra is a prayer that deities, holy power might glory etc, may follow the reciter (i e., the bridegroom) and hence is quite suitable for recitation when the bridal procession starts. Since it does neither refer to crossing of anything inauspicious nor express anything of expiatory character it has no particular bearing on this context.

43 The formula pays homage to Rudra dwelling in the vessel and it is appropriate for both contexts. But the fact that it is used in the Madhuparka context by MG and VG while VG alone uses it in the context of drinking water, indicates that the former may be the original context of the formula.

44. The contexts are practically the same and the sense of the Mantra is also quite in harmony with this common context But it should be noted that by its contents the Mantra is more suitable to this context in Kaus., for it contains no reference to showing the bride her new home on the other hand it refers to the procession being brought near the house Moreover the Mantra in question is traced to AV and hence the Kaus., context may be taken to be the original.

45 The Mantra is traced to the hymn AV 7 60 which is meant for recitation when one returns or leaves his home Similar Mantras are met with in VS 3 41 43 which are to be muttered by a householder on returning home after a journey These facts seem to show that this context is a secondary one

46 The Mantra is traced to AV 14.2.21 So this Kaus., context may be taken to be the original one This is further supported by the fact that Kaus. 78.2 uses AV 14 2 22ab for the purpose of spreading the bull's hide.

Spreading a rush mat on the bull's hide[47]—*The bride sits down* 319

Offering one of the prescribed oblations soon after the bride comes to her new home[48]—*The couple eat together after the ceremonies following their arrival at their new home* 333-35

Pouring water into the hands of the couple or on the bridal garment[49]—*Offering an oblation after the boy is removed from the lap of the bride* 342

The bridegroom shows the star Arundhati to the bride[50]—*The couple pays homage to the seven sages* 364

Recitation by the bride while lying on the nuptial bed[51]—*Recitation by the bridegroom as he besmears himself and the bride with the remains of the sacrificial butter in the fourth night* 385

The bridegroom puts a perfumed garland on the bride in the fourth night before cohabitation[52]—*The bridegroom recites*

47 The first half—*upastṛṇīhi balbajam adhi carmāṇi rohite* of the Mantra clearly shows that spreading the rush mat on the red hide is the context for which the Mantra was originally meant

48 The opening *tena bhutena havisa* of the Mantra indicates that it was originally meant for accompanying an oblation The Mantra seems to have been employed in its secondary context due to the false key provided by the last pada *rasenabhivardhatam.*

The Mantras 334 and 335 are prayers for the prosperity and long life of the couple and hence they are appropriate in both contexts But since they are found used in the oblation context both by Kaus and ApG we may take that context to be the original one

49 The second half which reads—*āpah sapta susruvurdevīstā no muñcantvamhasah*—renders the Mantra more appropriate to the context of sprinkling water

50 Since Arundhati is the main deity of the Mantra it seems that *arundhatidarsana* is its original context BG, ApG, and Vaikh., use the Mantra in this context while HG, and AgG alone use it in the secondary context It is detailed for paying homage to the seven sages probably because of the fact that they are also mentioned in it.

51 Both the context are in the *caturthikarman* and precede the first cohabitation But the pada *pumsam bahunam matarah syāma* in the verse indicates that it is to be recited by the bride

52 The Mantra suits the cohabitation context also very well but the passage—*kāmasya yoktrena yuñjani* in it leads us to think that it was composed to accompany some action like garlanding symbolic of the binding expressed in its second half

the Mantra at the time of the first cohabitation in the fourth night 388

The bridegroom touches the private parts of the bride in the fourth night[53]—*The guest partakes of the Madhuparka for the sixth time* 396

One who is desirous of a learned and famous son embraces his wife[54]—*Recitation by the bridegroom after cohabitation in the fourth night* (ii) *Recitation by the bridegroom before cohabitation in the fourth night* (iii) *Recitation by the husband as he seeks sexual union with his wife after her monthly illness* 407

The bridegroom cohabits with the bride in the fourth night[55] —*Sexual union after monthly illness* 408

Recitation in the charm to procure the conception of a male child[56]—(i) *Recitation by the bridegroom after cohabitation in the fourth night* (ii) *Inserting the powdered nyagrodha into the wife's nostril in Pumsavana* 409

Recitation in Pumsavana ceremony before kindling the fire[57] —*Recitation by the bridegroom after cohabitation in the fourth night* 410-11

53 Four other Gṛhya Sutras use the Mantra in this context while Kaus. alone uses it in a different context.

54 This is the context in Bṛhu while other contexts are in the Gṛhya Sutras.

55 *SG.*, KauG and *HG.*, employ the Mantra in this context. The other context is seen only in AgG

56 The Mantra expresses the wish that the woman to whom it is addressed may give birth to male children and hence it is equally appropriate for recitation in all the three contexts. But since the Mantra is identified in AV 3.23.2 it may be imagined that the Mantra was primarily meant for this Kaus. context.

57 The Mantra is traced to AV 6 11 2 But the third pāda in AV runs—*tadvai putrasya vedanam* The Śankhāyanas have changed this original pāda of the verse which has a definite reference to the obtaining of a son. It is probable that this change was effected to remove the stamp of Pumsavana ceremony from the Mantra.

The Mantra No. 411 is a prayer for a male off-spring and as such suits both the contexts. But since this is an AV Mantra the Kaus., context of Pumsavana may be the original one

Recitation in a charm to procure male off-springs[58]—(i) *Cohabitation in the fourth night* (ii) *The householder touches the earth in jātakarman* 412

Recitation in the Pumsavana ceremony[59]—*Recitation by the bridegroom after cohabitation in the fourth night* 413

Recitation in a charm to procure male off springs[60]—(i) *Recitation by the bridegroom before cohabitation in the fourth night* (ii) *Recitation by the husband before he cohabits with his wife after her monthly illness* 414

Affinities between the marriage ceremony and other domestic rites

The marriage and Upanayana ceremonies have been subjected to mutual influence from the point of view of ritual details and their accompanying Mantras This influence or affinity between the two ceremonies is easily understood as due to the fact that the essential element in both of them is the same, viz, the identity of interest and the fusion of two lives into one, albeit temporarily in the Upanayana The same factor plays an important role in the rtvigvarana where yajamana and the newly chosen rtvik enter into solemn covenant to merge their separate interests into one and to behave as one during the period of the sacrificial ceremony

The guest reception given to the bridegroom in the marriage ceremony and the Samāvartana ceremony as it is performed with a ceremonial bath by the student and an Argha reception to him have some affinity between them This is a very interesting case of samskāra affinities and it may be explained as follows No society whether its life is governed by forms and ceremonies or is so simple as to have the very minimum of these can ever dispense with the social act of guest reception As a result we find that some of the Grhya Sūtras treat of the guest reception as an independent ceremony Now, when the bridegroom goes to the bride's

58 This Kaus context seems to be the primary one since the Mantra is AV 2.23 4 The employment of the Mantra which deals with the birth of a son in the *Jātakarman* is rather secondary

59 AV 5.25 9 is the Mantra and so this Kaus context may be the original one

60 The Mantra is traced to AV 3.23 5 and hence this context in Kaus may be the original one

house he is naturally the guest par excellence. Similar is the case of a student who has undergone a long course of training at the house of his preceptor and returns to his own village. He is pre-eminently and deservedly the guest of honour.

Either the marriage ceremony or the Upanayana ceremony has influenced the Godāna ceremony in respect of the ritual act of wrapping of the boy in a fresh garment, a ritual development observed in the Kauśika Śākhā Most probably the Upanayana ceremony might be the source of this influence since it is also connected with a boy

Identical Mantras are recited in pumsavana (a charm for securing male off-springs) and cohabitation contexts, for in these contexts the prayers are inspired by a burning desire to obtain sons.

CHAPTER X

THE GRHYA MANTRAS IN THE MAKING

An analysis of the Grhya Mantras from a textual point of view will show that many of them are not original productions, but only artificial formations or compilations for which their compilers have adopted various devices or methods As has been observed by Bloomfield with reference to the author's of Rgveda repetitions "they curtail and extend, they vary and adapt previously existent verse units to suit their needs and their fancies" The important methods they have adopted in this art of Mantra formation or improvisation for use in Grhya rites are explained below

1 *Concatenation* Bloomfield says that "concatenation is a favourite rhetorical device of the Vedic authors from the beginning of our tradition"[1] This practice of concatenating pādas drawn from earlier sources for the formation of Mantras is seen not only in the Rgvedic age but in later periods of Vedic literature In the Grhya sphere also this rhetorical device is seen frequently employed

In rare cases two different distiches are seen drawn from different sources and concatenated to form a complete stanza PG 1 5 11 contains a stanza which illustrates this manner of forming Gṛhya Mantras

sugam nu panthām pradisan vibhāhi jyotiṣmaddhehyajaram na āyuh, KS 2 15^{cd}—*sugam nu pantham pradisan na ehi— jyotiṣmaddhehyajaram na āyuh* PG 1 5 11^{ab}

apaitu mṛtyuramṛtam na āgan vaivasvato no abhayam kṛnotu, TB 3 7 14 4^{ab}—*apaitu mrtyuramrtam na āgād vaivasvato no abhayam krnotu*, PG 1 5 11^{cd}

The phenomenon of concatenating four different pādas from different sources so as to form a complete quatrain is also noticed The asman verse which is used in all Gṛhya sakhās, on a close analysis, is seen to contain four pādas each having a parallel in different pre-Gṛhya Sutra texts

1 Ṛgveda Repetitions, Introduction, p 5

imamasmanamātiṣṭha Ppp corresponding to AV 2 13 4[a]—ima masmānamāroha AG 1 7 7[a]

aśmā bhavatu nastanuh RV 6 75 12[b]—asmeva tvam sthiri bhava AG 1 7 7[b]

sahasva prtanāyatah, AV 19 32 6[b]—sahasva prtanāyatah AG 1 7 7[c]

abhitistha prtanyatah, MS 2 7 2[d]—abhitistha prtanyatah, AG 1 7 7[d]

The following is another illustration of a catenary structure containing four pādas drawn from four different sources

indrāniva subudhā budhyamānā, AV 14 2 31[c]—prabudhyasva subudhā budhyamānā, AV 14.2 75[a]

dirghayutvāya śatasāradāya, MS 2 3 4[c], AV 1 35 1[d]—dirghāyutvāya satasaradaya AV 14 2 75[b]

grhān gaccha grhapatnī yathasah, RV 10 85 26[c]—grhān gaccha grhapatni yathasah, AV 14 2 75[c]

dirgham ta āyuh savitā krnotu, AV 14 1 47[d]—dirgham ta ayuh savita krnotu,[2] AV 14 2 75[d]

A stanza of six pādas in AgG is seen to have a catenary structure with four padas borrowed and two improvised

pumamsam garbham ādhattām, MS 1 3 12—pumamsam garbham ādhatsva, AgG 1 5 5[a]

* * * * —yantubhyam śimivāsasi, AgG 1 5 5[b]

pumamste putro nari, MP 1 13 2[a]—pumamste putro nari, AgG 1 5 5[c]

tam pumānanu jayatām, AV 3 23 3[b]—tam pumananu jayatam, AgG 1 5 5[d]

* * * * —sa samvardhatam garbhah, AgG, 1 5 5[e]

dasame māsi sutave, RV 10 184 3[d]—daśame māsi sutave, AgG 1 5 5[f]

The second and the fifth pādas are improvised in the Agniveśya śākhā

Sometimes three pādas of a quatrain are drawn from earlier texts and one improvised by the author of the Grhya text

ayamagnirgrhapatih, VS 3 39[a]—*ayamagnirgrhapatih,* MP, 1. 8 4[a]

rayimān pustivardhanah—*susamsat pustivardhanah,* MP 1 8 4[b]
* * * * —*yathā bhagasyābhyām dadat,* MP 1 8 4[c]

prajām pustimatho dhanam, TB 3 3 11.2[b]—*rayim pustim atho prajām,* MP 1 8 4[d]

The third pāda is improvised in such a manner as to make a direct reference to the bride and the bridegroom

An entire distich is sometimes borrowed from earlier source and another improvised distich added to it so as to form a complete stanza

(i) rtameva paramesthi rtam nātyeti kiñcana, TB 1.5 5 1[ab] *rtameva paramesthi—rtam nātyeti kiñcana,* KG 14 5[ab]

* * * * —*rta urjam prthivī sritā*
* * * * —*sarvam idam iyam asau bhuyāt,* KG 14 5[cd]

(ii) agnih prasnātu pratamah sa hi veda yathā havih, KS 13 15[ab]—*agnih pratamah prasnatu sa hi veda yathā havih,* BG 1 2 49[ab]

* * * * —*aristam asmākam krnotu*
* * * * —*asau brāhmano brāhmanesu,* BG 1 2 49[cd]

(iii) * * * * —*iyam nāryupa brute*
* * * * —*pulyānyāvapantikā*

dirghāyurasyā yah patih jivātu saradah satam RV 10.85.39[cd] —*dirghāyurastu me patih jivati saradah satam* AV 14 2 63

Instances of bringing into a verse two separate padas from earlier literature at the time of its composition are also not rare
* * * * —*asya pāre nirrthasya,* MP 1 6 14[a]

jivā jyotirasimahi, RV 7 32 26[d]—*jiva jyotirasimahi* MP 1 6 14[b]
mahyā indram svastaye RV 6 57 6[c]—*mahya indra svastaye,* MP 1 6 14[c]

Concatenation of a single pāda or a fragment drawn from earlier sources to a Grhya Mantra when it is in the making is very often resorted to by the later text makers

(i) * * * * —*saubhāgyetra tvā sam srja*—
* * * * —*tvilā devī ghrtapadi*

indrānyāgneyyaśvinī rāt, RV 5 46 8[b]—*indrānyāgneyyaśvini rāt*

* * * * —*vāgilā dyaurarundhatī*, VG 13.2

(ii) * * * * —*ayam no mahyāh pāram*
* * * * —*svasti nesadvanaspatih*
* * * * —*surā nah sutarā bhava*

dīrghāyutvāya varcasā, TS 1 2 1 1—*dīrghāyutvāya varcasā*, MP. 1 6 13

(iii) * * * * —*īrtvamasyūrk te mātā*
* * * * —*nāma sā mamehi saha*

saha prajayā saha rāyasposena, KS 8 1—*prajayā saha rāyasposena*, JG 1 21

2 *Extension* The extension of a previously existent Mantra is another method employed by the authors of the Grhya Sūtras for the formation of new Mantras They have extended both Śrauta and Grhya Mantras to suit their needs and fancies Such extensions are sometimes borrowed and sometimes improvised

(i) The amo'hamasmi formula which is repeated in many of the Grhya Sutras affords a very interesting illustration of this method of extending an earlier Mantra in the Grhya domain The original formula as seen in KS 35 18 runs

sā tvamasyamo'ham amo'hamasmi sā tvam
tā ehi samrabhāvahai
pumse putraya kartavai
rāyasposāya suprajāstvāya suvīryāya

This Mantras has parallels in another Samhitā, three Brāhmanas, at least a Śrauta Sutra, and not less than thirteen Grhya- Sutras, excluding Kaus which cites AV 14 2 71 by pratīka But it is seen that no two parallels agree completely A concordance of the clauses in the original Mantra and those appended to it later on is given below

(1) amo'(mu)hamasmi sā(sa)tvam—KS 35 18, AV 14 2 71, AB 8 27 4 TB 3 7 1 9 (Aps 9 2 3), ŚB 14 9 4 19, AG 1 7 6, ŚG 1 13 4, KauG 1 13 BG 1 7 42, MP 1 3 14, HG 1 20 2, BhG 1 20, AgG 1 5 4, MG 1 10 15, VG 14 13,

KG 25 27, PG 1 6 3, JG 1 21 amūham is seen only in TB and the Gṛhya Sūtras belonging to the Taittirīya School

(2) sā tvamasyamo'(mu)ham—KS 35 18, AB 8 27 4, ŚB 14 9 4 19, AG 1 7 6, ŚG 1 13 4, KauG 1 13, MP. 1 3 14, AgG 1 5 4, MG 1 10 15, VG 14 13

(3) dyauraham pṛthivī tvam This clause is seen in all the versions except the KS version

(4) (a) sāmāha (masmi) ṛk tvam (b) ṛk tvamasi sāmāham (c) ṛgahamasmi sāma tvam This clause is traced in all the texts containing the Mantra except KS AV, ŚB, BG, MP, VG, PG and JG have (a) with *asmi*, AB, TB, AG, KauG, HG, and BhG have it without *asmi*, ŚG KauG and MG have (b), AgG alone has (c)

(5) reto'ham retobhṛt tvam (dhattam, dhṛk tvam)—BG, MP, MG, VG The readings *dhattam* and *dhṛk tvam* are seen in MG and VG respectively

(6) mano'hamasmi vāk tvam—BG, MP, VG, JG

(7) bṛhadaham rathantaram tvam—Only in VG

(8) sa mamanuvratā bhava—ŚG, KauG, MP VG, JG

(9) sā māmanujayasva—Only in VG

(10) (a) tā ehi samrabhāvahai, KS (b) tāviha sambhavāva, AV (c) tāveva samvahāvahai AV (d) tāvehi sambhavāva, AV, BG, HG, BhG and VG (e) tāvehi samrabhāvahai, ŚB (f) tavehi vivahāvahai AG (g) tāviha vivahāvahai, ŚG KauG (h) tā eva vivahāvahai MG

(11) (a) prajam ajanayāvahai AV (b) prajam prajanayāvahai, AG, ŚG, KauG, PG, (c) *prajām sṛjāvahā ubhau*, VG

(12) saha reto dadhāvahai, ŚB, PG, JG

(13) (a) pumse putrāya hartavai—KS, MG, VG (b) pumse putrāya vettavai—TB, BG, MP, HG, BhG, JG (c) pumse putrāya vittaye—ŚB

(14) (a) śriyai putrāya vettavai, MP (b) śriye putrāya vedhavai, MG VS has sriyai putrāya vethavcha (?)

sūnṛte (?) The latter portion may be corrected vettavāi ehi sūnṛte

(15) rāyasposāya suprajāstvāya suvīryāya, KS, TB, BG, HG, BhG, MG

(16) sampriyau rocisnū sumanasyamānau, AG, PG (This is traced to VS 12 57)

(17) putrān vindāvahai bahūn—ŚG, KauG, PG

(18) te santu jaradastayah—ŚG, KauG PG

(19) paśyema śaradah satam—PG

(20) jīvema (va) saradah śatam—AG, PG, (VS 36.24)

(21) srnuyāma śaradah satam—PG

(22) ehi sūnrte—MP, VG

(23) sahaśayyā mayā bhava—JG

The above concordance shows how the formula passed through varied stages of formation and modification. The original formula had only five clauses and for future modifications in pre-Gṛhya and Gṛhya texts eighteen other clauses are seen used So, on the whole there are twenty-three clauses whose different combinations appear in different texts Thirteen of these clauses are traced to pre-Gṛhya texts and the remaining ten clauses constitute the contribution of the Gṛhya Sūtras

(ii) āpah pādāvanejanīr dvisantam nirdahantu me AB 8 27 (1) *imau pādāvavaniktau brahmanam yasasāvatam āpah pādī vanajanir dvisantam nirdahantu me* Kaus 90 11 (2) *apah pādāvanajanīr dvisantam nasayantu me asmin kule brahmavarcasyasāni*—BG 1 2 20

(iii) virāḍasi MS 2 8 3, KS 7 3, TS 4 3 6.2, VS 14 13—*virādasi virādannam virādvirajo mayi dhehi* BG 1.2 60

(iv) agnaye svistakrte svāhā TB 3 12 2 2—(1) *agnaye sviṣṭabhrte suhutahute āhutīnām kāmānām samardhayitre svahā* BG 1 4 34 (2) *agnaye sviṣṭakrte suhutahute sarva prāyaścittāhutīnām kāmānām samardhayitre sarvān nah kamansamardhaya, svāhā* AG 1 10 23

(v) visnorhasto'si. ŚG 1 9 3—*visnorhasto'si dakṣinah pūṣnā datto brhaspateh tam tvāham sruvamadade devānām havyvahanam* Kaus 3 10.

(vi) āsyai brahmanāh smapanirharantvaviraghirudajantvāpah AV 14 1 39[ab]—*vyuksat kruramudacantvāpah āsyai brāhmanah snapanam harantu avīraghnīrudacantvāpah* MP 1 1 7

3 *Curtailment* The authors of the Gṛhya Sutras occasionally curtail some earlier Mantras

(i) sakhāyah saptapadā abhūma sakhyam te gameyam, sakhyāt te mā yosam, sakhyānme mā yostāh TB 3 7 7 11—*sakhī saptapadi bhava, sakhyam te gameyam, sakhyāt te mārisam* VG 14 23

(ii) idam su me narah srnuta yayasisā dampatī vāmamasnutaḥ ye gandharva apsarasasca devīresu vanaspatyesu ye'dhi tasthuh syonaste asyai vadhvai bhavantu ma himsiṣurvahatumuhyamānam AV 14 2 9—*ye gandharvā apsarasasca devīresu vṛksesu vanaspatyeṣvasate sivaste asyai vadhvai bhavantu mā himsisurvahatumuhyamanam* MP 1 7 81

4 *Modification* The modification of earlier stanzas by introducing some significant textual variants is an important aspect of the *modus operandi* of forming Gṛhya Mantras

(i) tryambakam yajāmahe sugandhim puṣtivardhanam urvārukamiva bandhanan mrtyormukṣiya mamrtāt RV 7 59 12—*aryamanam yajā mahe subandhum pativedanam urvārukamiva bandhanāt preto muñcāmi namutah* AV 14.1 17

Most propably under the influence of the above AV verse was composed the following verse *aryamanam nu devam*, etc which later on was modified at least thrice

(ii) aryamanam nu devam kanyā agnimayaksata sa imām devo aryamā preto muñcatu namutah AG 1 7 13 ŚG 1 18 3, KauG 1 18, MP 1 5 7, MG 1 11 12 VG 14 18, KG 25 35, PG 1 6 2, SMB 1 2 3—(1) *varunam nu devam kanya agnimayakṣata sa imam devo varunah preto muñcātu namutah* AG 1 7 13, ŚG 1 18 3, KauG 1 18, MG 1 11 12 (2) *puṣaṇam nu davam kanya agnimayakṣata sa imām devah pusā preto muñcātu nāmutah* AG 1 7 13, ŚG 1 18 3, KauG 1 18, MG, 1 11 12 (3) *gandharvam pativedanam kanyā agnimayakṣata so'smān devo gandharvah preto muñcātu māmuṣya gṛhebhyah*, KG 25.35

(iii) agninā devena pṛthivīlokena lokānām ṛgvedena vedānām tena tvā samayāmyasau, svāhā[3] ŚG 1 16 3—(1) *vāyunā devana antarikṣalokena lokānām yajurvedena vedānām tena tvā samayāmyasau, svāhā,* ŚG 1 16 3 (2) *sūryena devena divolokena lokānām sāmavedena vedānām tena tvā śamayāmyasau, svāhā* ŚG 1 16 3 (3) *candrena devena disam lokena brahmavedena vedānām tena tvā samayāmyasau, svāhā* ŚG 1 16 3

(iv) agne prāyaścittirasi tvam devānām prāyaścittirasī, yāsyāh patighni tanustamasyā apajahi ŚG 1 18 3—(1) *vayo yāsyā aputriyā tanuh apajahi* ŚG 1 18 3 (2) *surya yāsyā apasavyā tanuh apajahi* ŚG 1 18.3 (3) *candra yāsyā gṛhaghni tanūh apajahi,* PG 1.11 2 (4) *gandharva yasyā yasoghni tanūh apajahi* PG 11 2 (5) *viṣno yasyā bhṛsā tanūstāmasya nāsaya svāhā* KG 28 4

5 *Imitation* The imitation of earlier Mantras in part or in full is another device employed by the authors of the Gṛhya Sūtras for improvising Gṛhya Mantras This rhetorical feature of the Mantra literature is as old as the Rgvedic period and is dealt with by Bloomfield in his introduction to Rgveda Repetitions[4] The imitation of Mantras in Gṛhya Sutras is classified and illustrated below

(a) *Imitation of structure and sense*

(i) samitam sankalpethām sampriyau rocisnū sumanasyamānau. isamurjam abhi samvasānau sam vām manāmsi sam vratā sam u cittānyakaram. MS 2 7 11—*samitam sankalpetham sam vam srjami hrdaye samsrstam mano astu vam samsrstah prano astu vām* BhG 1 16

This MS Mantra is used in BG, ApG., and MG with or with out variants. The imitative stanza is seen only in BhG So it may be concluded that the Bharadvāja school improvised a stanza imitating a Mantra traced to MS

(ii) yatrānandāsca modāsca mudah pramuda āsate kāmasya yatraptah kāma indrayendo pari srava RV 9 113 11—

3. This *seems to be modelled on agninā devena devatayā gāyatrena etc* MS 2 18 11 or some other similar earlier Mantra

4. Rgveda Repetitions 1. Introduction, p 13-6

modah pramoda ānando muskayornihitah sapah srtveva kāmasya trpyāni daksinānām pratigrahe TB 2 4 6 5, BG 1 11 7

The parallelism between these two stanzas is limited to their first three pādas The last pāda in TB verse is improvised with a reference to the gift in the form of the bride in the marriage ceremony

(iii) mātā rudrānām duhitā vasūnām svasādityānām amṛtasya nābhiḥ pra nu vocam cikituse janāya mā gām anāgām aditim vadhiṣṭa, RV 8 101 15—*yātvā devā vasavo'nvajīviṣurādityānām svasāram rudramātaram daivīm gāmaditim janānāmārabhantām arhatāmarhanāya* VG 11 21

The RV verse is used in most of the Grhya Sūtras to let loose the cow offered to the guest instead of killing it In VG alone is met with an echo of this verse and it is used there to order the slaughter of the cow Therefore it is quite possible that the Varāhas have composed a counterpart to the RV verse on its model

(iv) yatheyam prthivī mahī bhutānām garbhamādadhe evā dadhāmi te garbham tasmai tvāmavase huve AV 5 25 2—*yathāgnigarbha prthivī yathā dyaurindrena garbhinī vāyuryathā diśām garbha evam garbham dadhāmi te* ŚB 14 9 4 21

(b) *Imitation of structure*

(i) yadduṣkrtam yacchamalam yadvā rocimapāpayā tvayā tadviśvto mukhāpāmārgāpamṛjmahe AV 7 65 2—*yadduṣkṛtam yacchamalam vivahe vahatau ca yat tat sambhalasya kambale mṛjmahe duritam vayam* AV 14 2 66, Kauś 76 1

AV 14 2 66 is composed for use in the marriage rite, as can be seen from the contents of the verse But it is not easy to determine which is the original and which is the imitation

(c) *Imitation of sense*

(i) idhmena tvā jātavedah samidhā vardhayāmasi tathā tvam asmān vardhaya prajaya ca dhanena ca AV. 19 62 2—*ayam ta idhma ātmā jatavedastenedhyasva vardhasva ca iddha vardhaya cāsman prajayā paśubhirbrahmavarcasenānnādyena samedhaya, svahā* AG 1 10 12

The AG formula seems to be an enlarged prose version of the AV stanza.

(ii) yo devebhya ātapati yo devānām purohitaḥ pūrvo yo devebhyo jāto namo rucāya brāhmaye VS 31.20—*te ha pūrve janāso yatra purvavaho hitāh mūrdhanvān yatra saubhravah pūrvo devebhya ātapat* MP 1 3 4

There is very little in common between these two stanzas with regard to their structure but they resemble much in their content

(d) *Imitation of pādas or fragments*

(1) mā no mahāntamuta mā no arbhakam RV 1 114 7[a]—*mā no himsih sthaviram kumāram* ŚG 1 7 9[c]

(2) tejasā mā samukṣatu yasasā samanaktu mā AV 10 3 17[e f]—*āmāgādvarcasā yasasā samsṛja payasā tejasā ca* BG 1 2 77[ab]

(3) jihvā me madhumattamā TA 7 4 1[b]—*jihvā me madhuvādinī* BG 1 4 4

(4) pra te mahe sarasvati subhage vājinīvati. MS 4 12 6[ab]—*sarasvati predamava subhage vājinivati* BG 1 4 9[ab]

(5) bahvim prajām janayanti surūpām TA. 10 10 1[b]—*bahvīm prajām janayanti suratnām* MP 1 8 3[c]

(6) ayamagnih purīṣyo rayimān puṣṭivardhanaḥ VS 3 40[ab]—*ayamagnirgrhapatissusamsatpuṣṭivardhanah* MP 1 8 4[ab]

(7) vipasyanti pasavo jāyamānā nānārupā māturasyā upasthe TS 4 3 11 3[cd]—*vitiṣṭhantām māturasyā upasthānnānārupāh paśavo jāyamānāh* AV 14 1.25[ab]

(8) abhikranda stanaya garbhamādhāh RV 5 83 7[a]—(i) *adhi skanda vīrayasva garbhamādhehi yonyām* AV 5 25 8[ab] (ii) *abhikranda vīlayasva garbhamādhehi sādhaya* ŚG 1.19 6[ab]

(9) prāṇam me tarpayata tarpayata mā'pānam me tarpayata MS 1.3.2—*prāṇāpānau me tarpaya* MG 1 9.25

(10) *samānavyānau me pāhi* TS 1 6 3.3—*samānavyānau me tarpaya* MG 1 9.25

(11) viśve devā abhirakṣantu meha AV 5 3 4[d]—*viśve devā abhirakṣantu paścāt* MP 1 4 10

(12) agnım yunajmı savasā ghrtena MB 2 12 3[a]—*agnım pranayamı manasā sıvena* ŚG 1 7 9[a]

(13) vaıvasvatam sangamanam janānām RV 10 14 1[c]—*ayamastu sangamano vasunām* ŚG 1 7 9

(14) vısnorhrdayaması TS 3 2 6 1—*vısnorhasto'sı* ŚG 1 9 3

(15) madhumatım vācamudeyam AV 16 2 2—*madhumatīm vācam* Vaıkh 3 5

(16) purnā darvī parāpata supūrnā punarāpata MS 1 10 2—*nejamesa parapata suputrah punarapata* RVKh 4 13 1

(17) āyuh prajam rayımasmasu dhehı TB 2 5 8 9[d]—*prajām tvayı dadhamı pasumstvayı dadhāmı* ŚG 1 6 6

(18) mayı srıh srayatam yasah RVKh 5 87 10[d]—*satyam yasah srīrmayı srīh srayatām* MG 1 9 16

SELECTION OF THE BRIDE

In this and the following chapters the Mantras are translated, interpreted and studied from the points of view of their variants, contextual evolution and original source in vedic literature

(a) *The earth-clod test*

1 *ṛtam agre prathamam jajñe, ṛte satyam pratiṣṭhitam, yadiyam kumāryabhijatā, tadiyam iha pratipadyatām, yat satyam tad dṛśyatam* AG 1 5 4

The primeval divine order was born in the beginning, on the divine order is established truth, what this girl is born to that she may attain here, what the truth is, may that be seen

The parallel Mantra in GG 2 1 7 runs
ṛtameva prathamam ṛtam nātyeti kaścana
ṛta iyam pṛthivī śrita sarvamidamasau bhuyāt
The first half of a similar Mantra in KG 14 6 runs
ṛtameva parameṣṭhi ṛtam nātyeti kiñcana

The second half is identical with the second half in GG but for the addition of *iyam* after *idam* in the last pāda

In the ceremony of selecting the bride an earth-clod test is applied to ascertain whether she would bring prosperity to her husband Out of eight earth-clods used if she touches a clod made of earth taken from either a field cow stable, altar or a pool that does not dry up, she may be taken to be an auspicious bride The Mantra under discussion is recited by the bridegroom[1] or by an expert in lakṣana-śāstra[2]

TS 7 1 18 2 has a passage very similar to the second pāda and it runs —*ṛtam satye adhayi satyam ṛte adhām* TB 3 7 7 4 has this TS passage with the variant *adhāyi* for *adham* The passage is used in Seasonal consecrations Many such passages containing the words *ṛtam* and *satyam* and describing their mutual relation

1 AG 1 5 4 GG 2 1 7
2 KG 14 6

are found in early Vedic texts but there is none that is identical with this Mantra[3]

The parallels in GG and KG afford a clue to determine the pre-Gṛhya source that has influenced the improvisation of this Gṛhya Mantra The first half in the GG Mantra is practically the same as the first half of a Mantra in TB 1 5 5 1 the variations being that the latter has *parameṣṭhī* for *prathamam* and *kiñcana* for *kaścana*, while the first half in KG is identical with this TB-hemistich This leads to the inference that TB 1 5 5 1 or its parallels, if any, in other Vedic schools influenced the composition of the Mantra[4]

The consecration of the lumps of earth with a Mantra describing Ṛta and Satya in the text might be inspired by the employment of 'ṛtam satyam ṛtam satyam' (VS 11 47) for recitation while the lump of clay for the construction of the fire-altar, is held above the goat (one of the victims at the ceremony) The instruction in GG to take the earth-clods in the bridegroom's hand and to offer them to the bride lends support to this suggestion

The Mantra is quoted in GG but it is not included in SMB Anomalies of this kind in the relation of the SMB and GG are explained by Prof Knauer 'as due to the fact that the Mantra Brāhmana is strictly limited to the Gṛhya ritual, carefully excluding everything that pertains to Śrauta rites'[5] In this particular instance it is evident that this kind of explanation does not hold good For the Mantra *ṛtameva prathamam*, etc, is used in GG in the rite of selecting the bride which is genuinely Gṛhya in character With regard to this problem Oldenberg says "Gobhila gave the full wording of the shorter Mantras with which the description of the ceremony could be interwoven without becoming obscure or disproportionate, the longer Mantras would have interrupted rather tediously and inconveniently the coherency of his ritual statements, so he separated them from the rest of his work and made a separate *Saṃhitā* of them '[6] This position too cannot explain the present case, for the Mantra is too long to be dubbed as a 'shorter Mantra'

GG appears to be under the influence of KG with regard to this Mantra From the point of view of the text of the Mantra

3 See V.M. Apte Non-RV Mantras in AG 7
4 cf ibid.
5 See Winternitz, The Mantrapāṭha Introduction, xxxi.
6 See Oldenberg SBE. XXX, 7

GG and KG agrees to a great extent But there is an unmetrical variant in GG and this seems to suggest that Kāṭhaka Gṛhya-sūtra which belongs to the Yajus school probably adapted a Mantra from Taittirīya Brāhmana *a text belonging to the Yajus school* for use in the rite of selecting the bride and that the Mantra was later on borrowed by Goghila or his followers for the same use

(b) *Sprinkling the bride with Surā*

2 *'kāma veda te nāma, mado nāmāsi,'*[7] *samānayāmum, surā te abhavat, paramatra janmāgne tapaso nirmitosi, svāhā* GG 1 1 10

Kāma, I know your name, you are intoxication by name Bring him (the bridegroom so that he may be here) together (with the bride) To thee there was surā Here (may there be thy) excellent birth O, Agni you are created from penance, hail!

After testing the bride with earth-clods she is washed and sprinkled with *surā* by a friend of hers The sprinkling is done under the recital of this Mantra[8]

The formula undoubtedly was composed for sprinkling the bride with *surā* This practice of sprinkling the bride with *surā* is a peculiarity of the marriage ceremony among the followers of Gobhila The power of intoxicating liquor to cause excitement might be at the bottom of this ritual act as evidenced by the sense of the Mantra that accompanies it It may have some sanitary significance also as warranted by modern medical practices

The Mantra coordinates a specific and popular Gṛhya act with the mythological background provided by the Brāhmanas The act as shown above is to sprinkle the bride with *surā* Naturally kāma or passion is the deity suggested as essential to the forthcoming marriage, because the intoxication brought on by *surā* is just a second name of the passion inflamed by it The next step is to connect this deity with the Gṛhya fire and that has been done by a recalling of the story of Prajāpati's creation as narrated in the ŚB 2 2 4 1, the purport of which is as follows Prajāpati who alone existed in the beginning considered, "How may I be reproduced" He toiled and performed acts of *tapas* (penance) and he generated Agni from his mouth For identifying Agni with Kāma the different meanings of the word *tapas* are ingeniously pressed into service The word means 'penance' as connected with Prajā-

7 The portion within the inverted comas represents a *pratika*
8 GG 2 1 10

patı ın the above legend, 'heat' as connected wıth Agnı and 'the heat of passıon' as connected wıth Kāma

(c) *A relatıve washes the brıde's prıvate parts*

3 *ımam ta upastham madhunā samsrjāmı prajāpatermukhametaddvıtıyam tena pumso abhıbhavāsı sarvāñavasān vasını surājñī, svāhā* GG 2 1 10

I unıte thıs generatıve organ of yours wıth honey This ıs prajāpatı's second face With that you, who are your own mıstress (and) an excellent queen trıumph over all men who are self-wılled, haıl!

Followıng the earth-clod test the brıde ıs washed wıth *klıtaka*, etc, and sprınkled wıth *surā* Then a relatıve of the brıde should wash her prıvate parts, recıtıng thıs formula [9]

Sutra 2 1 11 reads *jñātıkarmaıtat* Accordıng to Bhaṭṭanārāyaṇa ıt ıs a male relatıve[10] that should do thıs act of washıng But Oldenberg takes ıt as 'female relatıves' ın hıs translatıon of GG

The Mantra as gıven ın C Bhaṭṭācārya's edıtıon of GG shows the readıng *vasınyası rajñı* for *vasını surājñı*

The sense of the Mantra shows that ıt was composed to accompany the act of washıng the brıde's prıvate parts wıth *madhu* The *svāhā* at the end suggests that probably some ablatıon ıs also offered on the occasıon

4 *agnım kravyādamakrnvan guhānāh strīnāmupastham ṛṣayah purānāh, tenājyamakṛnvamstraıśṛngam tvāṣṭram tvayı taddadhātu, svāhā.* SMB 1 1 4

Observıng secrecy the ancıent sages consıder the generative organ of women as Agnı consumıng flesh, so they consıder (the semen) of the male generatıve organ (*trıśṛnga*) presıded over by Tvaṣṭr, as melted butter May that be put in you, haıl!

In the Mantra a comparıson ıs suggested between sexual union and offerıng of the melted butter in fire

Along wıth the precedıng Mantra thıs is recited when her relative washes the brıde's prıvate parts [11]

9 GG 2 1 10-11

10 Bhaṭṭanārayana s Commentary on GG 2 1 11 reads *jñātıh saṁjñād mātāpitroranyatarah kulınah, tasyaıtat karma*

11 GG 2 1 10

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Along wıth the precedıng Mantra thıs ıs recıted when her relatıve washes the brıde's prıvate parts [11]

9 GG 2 1 10-11

10 Bhaṭṭanārāyana's Commentary on GG 2.1.11 reads *jñateh samȷnanād mātapitroranyatarah kulınah, tasyaıtat karma*

CHAPTER XII

THE WOOER GOES TO THE BRIDE'S HOUSE

(a) *Address to the wooer and Brahmanaspati*

5 *'yuvam bhagam' sam bharatam samrddham ṛtam vadantā-vṛtodyeṣu*

brahmanaspate patimasyai rocaya cāru sambhalo vadatu vācametam AV 14.1.31

You (two) gather much luck, speaking truth in true-speakings O, Brahmanaspati, make the husband desire for this woman May the wooer speak these words pleasingly

Brahmanaspati who is going to the bride's house is asked to make the bridegroom desire for the bride One expects that the priest would have been asked to make the bride love her husband It was probably meant that by his reports regarding the bride on his return from her house the priest would make the husband pleased with the bride

Ppp reads *mrtyodyena* for *ṛtodyeṣu* and *ṣumbhalah* for *sambhalah*

The first half of the Mantra is recited when the wooer with his companion is sent out to win the bride The second half is addressed to Brahman priest accompanying the wooer's party [1]

The verse makes it clear that the wooer and the priest who go to the bride's house in connection with the settling of the marriage were to speak only truth and no falsehood as it is the wont of inferior intermediaries in marriage, and that the wooer was expected to speak in a pleasing manner

(b) *Sprinkling the shrivelled grains of corn at the bride's house*

6 *'devā agre' nyapadyanta patnīh samaspṛśanta tanvastanubhih*

suryeva nari viśvarupā mahitvā prajāvati patyā sam bhaveha AV 14.2.32

1. Kauś 75.8.

The gods, in the beginning, lay down and touched (their) wives, their bodies with their own bodies Like Sūryā, O woman, all-formed with greatness, destined to have progeny, unite here with thy husband

The simile *sūryeva* recalls to mind the *sūryavivāha* which is a divine counterpart of human marriage This divine marriage is the theme of RV 10 85

In case any fear is caused to the wooer or Brahman, probably on their way to the bride's house, they should on reaching their destination light lamps and sprinkle shrivelled grains of corn with this Mantra[2] The Mantra is also prescribed for recitation when the bride lies in the bed[3]

Whitney says "vss 32-6 (AV 14 2) are *strangely* made to accompany the strewing of grains by the wooer who have gone out to arrange for the bridal"[4] The contents of the Mantra warrants us to infer that it was originally composed to be sung by a priest exhorting the bride to unite with the bridegroom in bed This is further supported by its application in Kaus 79 6 pointed out above

7 *apsarasah sadhamādam madanti havirdhānamantarā sūryam ca*
tāste janitramabhi tāh parehi namaste gandharvartunā kṛnomi AV 14 2 34

The Apsarases revel in their joint revellings, between the receptacle of offerings and the sun, they are the place where thou art to procreate go away to them, homage I pay to thee, O Gandharva, at the fixed time

Ppp begins the verse with *yāpsarasah* and puts *antarā* before *havirdhānam*

In case any fear is caused to the wooer or Brahman, they should on reaching the bride's house light lamps and sprinkle the shrivelled grains of corn with this Mantra[5]

2. Kaus 75.11
3 Ibid., 79 6
4 Whitney, Atharvaveda Translation 2 759
5 Kauś 75.11

8 *namo gandharvasya namase namo bhāmāya cakṣuse ca kṛnmah*
viśvāvaso brahmanā te namo'bhiyāyā apsarasah parehi AV 14 2 35

Homage to the mind (*manase*) of the Gandharva and homage to his fierce eye we pay, O visvāvasu homage (be) to thee with prayer, go away unto thy wives, the Apsarases

The AV reading *namase* is evidently awkward and hence the emendation *manase* as suggested by the Ppp variant *manasah* is accepted in the translation

Ppp has *manasah* for *manase* and *bhāsāya* for *bhāmāya*, *visvāvaso namo brahmanā krnomi* for 'c'[6] and *jāyāpsa*° in 'd'

In case any fear is caused to the wooer or Brahman they should on reaching the bride's house light lamps and sprinkle the shrivelled grains of corn This is one of the Mantras with which this sprinkling is done[7]

9 *rāyā vayam sumanasah syāmodito gandharvamāvīvrtāma agantsa devah paramam sadhasthamaganma yatra pratiranta ayuh* AV 14.2.36

With wealth we may be well-willing, we have made the Gandharva go (*vrt*) up from here, that god has gone to the highest station (*sadhastha*), we have gone where they lengthen out lifetime[8]

'In the RV Gandharva seems to be localised in the highest region of the air or sky'[9] This Rgvedic conception of the Gandharva's abode is reflected in this AV verse also

Ppp has *vayam* for *yatra* in the fourth pāda

In case any *fear* is *caused to the wooer or Brahman they on* reaching their destination light lamps and sprinkle the shrivelled grain *of corn* with *this* Mantra *among others*[10]

6 Padas in the Mantra according to their order are indicated by a b c d, etc
7 Kaus 75 11
8 Whitney, op cit, 2 760
9 Macdonell Vedic Mythology, 136
10 Kaus 75 11

Regarding the variant *vayam* for *yatra* in Ppp Whitney says that it perhaps implies 'that the Kashmir Vaidikas understood *pratiranta* (p *pra° tirante*) as *pratirantas*[11]

The last pāda of this verse is the last pāda of the two RV. verses 1 113 16 and 8 48 11.

The application of this and the preceding four AV. Mantras in Kaus according to Whitney 'does not seem at all suitable'[12] In the case of the first verse, i e, AV 14 2 32 this view may hold good But with regard to the next four verses (AV 14 2 33-6) it does not appear to be convincing These Mantras in general exhort the Gandharva to go and join Apsarases who are his spouses This exhortation made by the wooer seems to be quite appropriate in view of the fact that "Gandharva visvāvasu in the first days of wedlock is regarded as a rival of the husband (RV 10 85 22)[13]

(c) *Removing the stick after sending out the wooer*

10 *'idamaham' rusantam grābham tanudūsimapohāmi*
yo bhadro rocanastamudacāmi AV 14 1 38

Now do I remove (apa-uh) the glistening seizure (grābha), body-spoiling, what sheen is excellent that I draw up (ud-ac)[14]

In the first half Ppp reads *tanū duṣim athi nudāmi* The second half in Ppp runs *yaḥ sivo bhadro rocanastena tvāmapi nudāmi*

After sending out the wooer a stick of wood (*loga*) is pierced inside the water reciting AV 14 1 37 With the first two pādas of our Mantra it is removed and with the third water is drawn up in the direction of the current[15]

In certain parts of India as in Mahārāṣṭra idols are kept dipped in water to avert unpleasant events Can there be at least a remote connection between this practice and the dipping of the stick presupposed by the viniyoga of this verse?

11 Whitney, op cit. 2 760

12. Ibid.

13 Macdonell, op cit., 137

14. Whitney, op cit, 2 747.

15 Kaus 75 15

(d) *Oblation offered after the wooer comes to the bride's house*

11. *'aryamanam' yajāmahe subandhum pativedanam*
urvārukamiva bandhanāt preto muñcāmi nāmutah A V 14 1 17

To Aryaman of good connections, the husband-finder we make offerings Like a cucumber from its bud, I release thee from here, not from yonder

Ppp reads at the end *muñca māmutah*

The wooer offers an oblation reciting this Mantra after entering the altar where he is to woo the bride for the bridegroom [16] The Mantra is very similar to RV 7 59 12

tryambakam yajāmahe sugandhim pustivardham
urvārukamiva bandhanānmrtyormuksīya māmrtāt

Whitney draws our attention to the fact that this RV verse *is a late* and 'ungenuine appendage' to the hymn 7 59 Whitney is also of opinion that this RV verse and our verse are *one and the same* The Rk is seen in TS 1 8 6 2, MS 1 10 4 and VS 3 60 and other vedic texts with insignificant variations RV 7 59 12 is repeated in the Samhitas of the YV and other works So the AV version might be a later one

Aryaman is connected with maidens and married couples In RV 5 3 2 Agni is said to be Aryaman when he woos maidens and makes the husband and wife unite mentally In a verse traced to many of the Grhya Sutras, it is said that the maidens have offered sacrifices to Agni Aryaman [17] So, it is quite appropriate that *tryambaka* in RV verse is substituted by *aryaman*. It may also be noted that the adjective *subandhu* is quite in harmony with the derivative sense of *aryaman*, relating to a comrade The last pāda can be traced to RV 10 85 25 with the variant *muñcātu* for *muñcami* This use of the verb in the first person is significant in the verse For, here the wooer hints that he wants to transfer the bride from her father's house to her husband's house [18]

16 Kaus 75.22

17 *aryamanam nu devam kanyā agnimayakṣata*
AG 1 7 13, ŚG 1 18 3, GG 2 2 7, PG 1 6 2, ApG 2 5 8 MG. 1.11 12.

18 cf. Apte op cit., 10

CHAPTER XIII

MATRIMONIAL COVENANT

(a) *Touching the vessel*

12 *anādhṛṣṭasyanādhṛṣyam devānāmojo'nabhiśastyabhiśastipā anabhiśastenyam, añjasā satyamupageṣam, suvite mā dhāḥ* ŚG 1 6 5

Unviolated art thou, the inviolable vigour of the gods, not cursed, protecting against a curse, beyond any curse May I at once attain to truth Put me unto prosperity

TS 1 2 10 2, MS 1 2 7, KS 2 8, GB 2.2 3 and KauG 1 6 omit *anabhiśasti* In AŚ 4 5 3 *anabhiśasti* and *abhiśastipā* exchange places MS 1 2 7 and KS 2 8 read *upāgām for upageṣam* VS 5 5, GB 2 2 3 and AŚ 4 5 3 read *svite* for *suvite*

The sacrificer and the priest chant this formula in the Tānūnaptra ceremony when they touch the butter as a symbol of adjuration or bond of friendship[1] The formula is also recited as the priests touch the sacrificer[2]

The Tānūnaptra ceremony is performed by the sacrificer and the priests before the sacrifice proper is begun The touching of butter by both parties is the main feature of the ceremony and this is a covenant of mutual trust and faith[3] This ceremony according to TS 6 2 2 3 is based on the union of gods against demons and hence it is a symbol of union and faithfulness between parties more than one

The Mantra is chanted by the bride's people and the wooers sent by the bridegroom as they agree on the proposed marriage The recitation accompanies the act of touching a vessel filled with flowers, fried grain, fruits, barley and gold, by both the parties[4]

1 GB 2 2 3 ŚB 3 4 2 14 ĀpŚ 11 1 2, AŚ 4 5 3, ŚS 5 8 2.
2. See Keith, Veda of the Black Yajus School Translated, 1 28-9
3 yaih saha tanūnaptramajyam spṛṣṭam te satamiraptrinah, tebhyo'droha anapakārah kartavyah KŚ 8 1 25
4. ŚG 1 6 5, KauG 1 6

According to all pre-Gṛhya texts which have got parallels to the Mantra they are to be used in the Tānunaptra ceremony The Black Yajurveda texts, Gopatha Brāhmana and the Āsvalāyana Śrauta show variants while the white Yajurveda texts and the Śāṅkhāyana Śrauta 5 8.2 contain the Mantra in a form identical with that in the ŚG Moreover in the Black Yajurveda texts and Gopatha Brāhmana the first part of the Mantra is immediately followed by *anu me dīkṣam* etc, while in the White Yajurveda texts and the Śāṅkhāyana Śrauta the version of the Mantra is as in the ŚG These points show beyond doubt that the White Yajurveda texts or the ŚS is the source of the Mantra ŚS being a text belonging to the same Vedic school and branch to which the ŚG belongs we may conclude that the Mantra was transferred from the ŚS which shows definite influence from the VS in this matter.

The spirit of the Mantra is quite appropriate to the context of two parties agreeing not to molest each other and to remain honest to one another In the Śrauta and Gṛhya contexts in which the Mantra is used we see the common feature of establishing a bond of friendship between two parties So the Mantra is transferred from the original *tānunaptra* context to the right of matrimonial covenant with appreciable imagination. Tānunaptra may be considered as a Śrauta counterpart of this matrimonial covenant described in ŚG

(b) *Placing the vessel on the bride's head*

13-15 *prajām tvayi dadhāmi, paśūṃstvayi dadhāmi, tejo brahmavarcasam tvayi dadhāmi* ŚG 1 6 6

Progeny, I place in thee Cattle I place in thee Splendour and holy lustre I place in thee

The formulas are uttered by the priest as he places the vessel filled with flowers, grains etc, on the bride's head in the rite to settle the marriage[5]

The formulas are not traced to any Vedic text other than KauG in identical form. But a formula which resembles them in language and sense is seen in SMB 1 5.5 It runs *prajām paśūn saubhāgyam mahyam dirghamāyuṣṭvam patyuh* With this formula

5. ŚG 1 6 6, KauG. 1 6

the bride prays for progeny, cattle and happiness[6] The second pāda of a Mantra in Kaus 70 1 runs —

prajām pasumstejo rayimasmasu dhehi This prayer is made to Agni as he is kindled The following are two passages which contain almost the same prayer —(1) *āyuh prajām rayimasmāsu dhehi* (TB 2 5 8 9) (2) *prajām puṣṭim rayimasmāsu dhehi* (AŚ 3 10 8) Baijavāpa Gṛhya Sūtra contains a similar formula—*bhūstvayi dadhāmi* to be recited in the Annaprasana rite as the child is given food[7]

The three formulas are improvised particularly to suit the context of placing the vessel on the bride's head As the vessel is placed on her head the recitation to the effect that progeny, cattle and splendour are being placed in her is really appropriate One may also imagine that the placing of the vessel on the bride's head is symbolic of blessing her for obtaining progeny, cattle etc which are very often prayed for

(c) *Giving and accepting the bride*

16-17 *dadāmi pratigṛhnāmi* MG 1 8 6
I give I accept
VG 10 16 and KG 15 4 have *dadāni*, and VG has *pratigṛhnāni*

The bride's guardian gives her to the wooer who represents the bridegroom, saying *dadami* and the latter accepts her saying *pratigṛhnāmi*[8]

According to the commentary on MG the Mantras have the form *dhanaya tva dadami* and *putrebhyastva pratigṛhnāmi* Corresponding to this VG 10 15 has *dhanam nah* and *putrapasavo nah* to be said by the parties at the time of giving and accepting the bride respectively Ādityadarsana in his commentary on KG gives the formulas with a little variation *kanyām dadāmi* and *kanyām pratigṛhnāmi* The formulas *prajābhyastvā* and *rāyaspoṣāya tva* are used to give gold to the bride's father and to accept the bride from him respectively[9]

6 GG 2 7-10

7 Baijavapa Grhya Sutra saṅkalana Proceedings and Transactions of the 4th Oriental Conference

8 MG 1 8 6 VG 15 16 KG 15 4

9 KG 16 3-4

18 *'prajāpataye' tva pratigrhnāmi* MG 1 8 9

'For Prajāpati' I accept thee

TS 1 7 12 2, ĀpŚ 12 16 11, MS 1 11 4, KS 14 3 contain *prajāpataye tvā* It is used to seize the seventeen cups of Soma to be offered to Prajāpati in the Vājapeya sacrifice[10] and to take the *dronakalasa*[11]

In the marriage ceremony the representative of the bridegroom accepts the bride presented to him either by her father or brother with the famous Sāvitra formula and this Mantra[12]

In both the Śrauta and Grhya contexts there is the action of *grahana* in one form or the other This is at the root of the transfer of this formula from the MS or of its improvisation on the model of the MS formula as MG and MS belong to the same sākhā

19 *'ka idam kasmā adāt', kāmah kāmāyādāt, kamo dātā, kāmah pratigrahītā, kamāya tva pratigrhnāmi, kamaitatte* MS 1 9 4

Who now has given (her) to whom? Kāma has given (her) over to Kāma Kāma is the giver Kāma is the acceptor For Kama I accept thee O Kāma this to thee

In KS 9 9 the second *adat* is dropped and the last *kāmāya* is substituted by *kāmena* VS 7 48 reads *ko'dāt kasmā adat kamo'dāt kāmāyādāt* at the beginning and omits *kamaya tvā pratigrhnāmi* AV 3.29 7 adds *kāmah samudramāvivesa* after *pratigrahitā* and substitutes *kāmāya* by *kamena* as in the KS The AS (5 13 15) version is identical with the AV version, but for a variation as in TA 3 10 1.2, which omits the second *adat* and reads *kāmam samudramavisa*

The Mantra is chanted by priests, as they receive any additional gift from the sacrificer[13] In the Grhya domain it is to be suffixed to the Sāvitra formula and *prajapataye tvā* etc, both of which the wooer chants when he accepts the bride for the bridegroom[14]

10 Keith *op cit.*, 1 110 *note 5*
11 ĀpŚ 12 16 11
12. MG 1 8 9
13 ŚB 4 3 4 32 and Whitney, op cit. 1 137
14 MG 1 8 9

The transfer of this Mantra from the MS shows some imagination on the part of the ritualists since the uses made of it in MS and MG have a striking point of mutual similarity In MS it is used to accept dakṣiṇā, while in MG it is used to accept the bride for the bridegroom

(d) *Recitation by the Ṛtvik*

20 *etadvaḥ satyam* KG 15 5

May this your (settling the marriage) be true

The representatives of the bride and the bridegroom meet at the bride's house Then the bride's guardian will say *dadāmi* and the bridegroom's guardian will respond *pratigṛhṇāmi* Following this the Ṛtvik utters these words[15]

It is but quite in the fitness of things that the priest is made to wish that the settlement of the marriage would remain true, and the marriage would be conducted without fail at the fixed time

21 *'saṁ vo manāṁsi' saṁ vratā samu cittānyākaram*
amī ye vivratās sthana tān vaḥ sannamayāmasi KS 10 12

I did unite your minds, your spheres, your hearts You two that were following different spheres, as such I bring you together (in the same sphere)

MS 2 2 6 reads *samākūtīranaṁsata* after *vratā* and drops *na* in the word *sthana* AV 3 8 5 reads *samakutī namāmasi* corresponding to the MS variant, in the second pāda The first half is seen with *vām* for *vaḥ* in MS 2 7 11, KS 16 11, TS 4.2 5 1 and VS 12 58

From some similar Mantras in TB 2 4 4 it appears that in the pre Gṛhya Sutra stages the Mantra is meant to unite Indra and Maruts in the battle-field as is borne out by its content The Ṛtvik recites this Mantra along with *samanā vaḥ* (RV 10 191 4), at the end of settling the marriage, looking at both the bride's and bridegroom's representatives[16] The Mantra is also used in a rite for harmony[17]

15 KG 15 5

16 KG 15 5

17 Kaus 12 5

CHAPTER XIV

PRE-MARITAL SACRIFICE

(a) *Carrying forward the sacred fire*

22 *agnim pranayāmi manasā sivena ayamastu sangamano vasunām*

mā no himsīh sthaviram mā kumāram sam no bhava dvipade sam catuṣpade ŚG 1 7 9

Agni I carry forward with an auspicious mind, may he be the gatherer of riches Do no harm to us, to the old nor to the young, be auspicious to us, to men and animals

ŚG 3 4.2 has *dadhāmi* for *pranayāmi* and *himsi* for *himsīh*. The palm leaf Manuscript of KauG (Travancore University Mss Library, No 436) agrees fully with ŚG 1 7 9 but for the variation *dadhāmi* for *pranayami*

The Mantra is recited by the bridegroom when fire is brought forward to the altar in the sacrifice performed by him on obtaining the consent of the bride's father for the marriage[1] It is also laid down for establishing fire in the sacrifice to Vāstospati.[2]

The reading *dadhami* for *pranayāmi* in ŚG 3 4.2 is quite in keeping with the context of establishing the fire But in KauG it is rather unsuitable, for the context there is *agnipranayana* Probably the uha *pranayami* was not adopted owing to inadvertance The reading *praniyābhi* in the Chaukamba edition of KauG is evidently an editorial error

It appears the verse with *dadhāmi* was originally composed to accompany the establishing of fire for the following reasons

(i) The first three padas of the verse are not traced to any other source in identical form. But the last one is traced to RV. 7 5 4 1 d An analysis of the metre shows that the first three are *tristubh* pādas while the last one is a *jagati* pāda These facts indicate that the

1 ŚG 1 7 9 and KauG 1 7

2 ŚG 3 4 2

verse was composed for use in Grhya rites borrowing a Rgvedic pāda in identical form It is quite possible that the first three pādas were improvised in *tristubh* but if we read *pranayāmi* the first pāda will have an additional syllable This metrical consideration warrants us to think that *dadhāmi* was the original reading

(ii) The fact that *pranayāmi* can only be uha is indicated by the KauG Ms mentioned above which inspite of the use of the Mantra in the *agnipranayana* context retains the reading *dadhāmi*

The first pāda seems to be an unconscious imitation of *agnim yunajmi savasa dhrtena*[3] It establishes direct connection between the Mantra and the context of bringing forward the fire

The second pāda so far as the external form is concerned is reminiscent of the Rgvedic pāda *vaivasvatam sangamanam janānām*[4]

The third pāda is reminiscent of the RV verse

mā no mahantamuta ma no arbhakam mā na uksantamuta mā na uksitam

ma no vadhīh pitaram mota mātaram ma nah priyāstanvo rudra ririsah[5]

The verse is included in AV 11 2 29 also where *vadhih* in the third pāda is substituted by *himsih* This variation appears to suggest vaguely that the third pada in ŚG was improvised under the influence of the AV version of this RV verse Here Śankhāyanas who belong to the RV-school are seen influenced by AV. with respect to a verse in RV

Thus we see that the first two padas of this Mantra are more or less an echo of two pādas found in earlier Vedic texts in different verses, the third pāda is based on an RV verse and the fourth one is an RV pāda itself

(b) *Carrying forward the Pranīta waters*

23 '*ko vah pranayati*'—*sa vah pranayatu* (?) ŚG 1 8 8

Who carries ye forward let him carry ye forward

3 MS 2 12 3[a] TS 4 7 13 1,[a] VS 18 5 1[a]
4 RV. 10.14.1[c]
5 RV 1 114 7

The Mantra is used to carry forward the *pranīta* waters in the Full Moon Sacrifice[6] In the pre marital sacrifice the *pranita* waters are carried to the north side of the fire, to the accompanying recitation of this Mantra[7]

Since the Mantra is traced to the Āpasthamba and Mānava Śrauta Sūtras 1 16 8 and 1 2 1 1 respectively one may be tempted to infer that the Śankhayanas borrowed it from the Yajus School But it is quite possible that the Mantra is a common property of the ritualists of all Vedic Schools since the *pranitapranayana* is a common item in rituals, both Śrauta and Grhya

In the Śrauta Sutras of the Yajus School (ApŚ and MŚ) is seen the formula in its full form On the other hand ŚG cites only a part of it It is not certain whether ŚG takes the fragment which it cites as a complete formula or it cites the formula by *pratīka* In the latter case it is a noteworthy phenomenon, for as a rule Grhya Sutra does not cite a Mantra by *pratika* unless it occurs in a pre-Gṛhya Sutra text belonging to the school to which that Grhya Sutra itself belongs

(c) *Making the strainers*

24 (a) *pavitre stahh,* (b) *vaiṣnavyau* ŚG 1 8 14

(a) Purifiers are ye, (b) belonging to Visnu are ye

TB 3 7 4 11 and ApŚ 1 11 7 read *vaiṣnavī* for *vaisnavyau*

Griffith reads *vārunyau* for *vaisnavyau* in VS 10 6 but the Benares and Aundh editions show no variation VG 1 12 reads *vaiṣnavye* for *vaiṣnavyau*

The entire Mantra is prescribed for recitation when the Kusa blades are cut for making the strainers in a number of sacrifices[8] In the pre marital sacrifice performed by the bridegroom 'a' and 'b' are addressed to the Kusa blades as they are being cut for making the strainers or *pavitra* and sprinkled with water respectively[9] The entire Mantra is prescribed to accompany the cut-

6 Aps 1.16.A
7 ŚG 1 8.8
8. ŚB 1 1 3 1, 5 3 5 10 ApŚ 1 11 7, KŚ 2 3 31
9 ŚG 1 8 14
10 GG 1 7 22 KhG 1 2 12

tıng of Kuśa blades for straıners ın *pākayajñas*[10] and ın marrıage ceremony [11]

The Mantra has parallels ın the texts belongıng to the Vajasaneyī and Taıttırıya branches of the YV But sınce the text agrees fully wıth the versıon ın VS the ınfluence can be from the Vajasaneyī branch The fact that ŚG and the Vājasaneyı text do not employ a separate Mantra for sprınklıng the blades wıth water may clınch the poınt further

The varıants *vaısnavī* and *vaısnavye* betray *a tendency on* the part of the recıters of the Mantra to ımprove the text of the Mantra grammatıcally by convertıng the adjectıve *vaısnavyau* ınto neuter gender so as to suıt the noun *pavıtre* The readıng *varunyau,* ıf at all ıt ıs an authorısed readıng, may be an ımıtatıon of *vaısnavyau*

All the Śrauta and Grhya texts, wıth the exceptıon of ŚG, to whıch the Mantra ıs traced prescrıbes the entıre Mantra for recıtatıon when the Kusa blades for straıners are cut It ıs ın ŚG only we see that the Mantra ıs splıt ınto two parts and the first part ıs used to cut the blades whıle wıth the second the blades are sprınkled wıth water In TB, ApŚ, GG and KG we find separate Mantras laıd down to accompany the washıng of the blades TB and ApŚ have *vāyurvām manasā punatu* and, GG and KhG have *vıṣnormanasā pute sthah*

(d) *Lıftıng the Ājya pot*

25 *mahīnām payo'sı* ŚG 1 8 18 Mılk *of the cows art thou*

The formula as gıven ın VS 1,20 ıs to accompany the pourıng of melted butter ınto the *ājyasthālı* over a *pavıtra* ın the Darsapurnamāsa [12] In TS 1 2 1 1 and VS 4 3 the formula ıs meant to be addressed to the butter *wıth whıch the sacrıficer ıs* anoınted ın the consecratıon rıte [13] It ıs *also muttered* by the sacrıficer's wıfe as she looks at the butter handed over to her ın the Darsapurnamāsa [14] Further it ıs recıted on the occasıon of *ājyagrahana* accordıng to ApŚ [15]

11 VG 1 12
12. ŚB 1 2 1 20 and KŚ 2 5 9
13 ŚB 3 1 3 9 KŚ 7 2 3 3
14. ApŚ 2 6 2

In the Grhya sphere, after sprinkling water around the fire with Kusa blades cut for strainers the sacrificer (the prospective bridegroom) lifts up the ajya pot reciting this formula [16]

From the above employment of the formula it is clear that ŚG is under the influence of ApŚ

The formula pointedly refers to the milk probably in a figurative manner, of the cows but it is seen invariably addressed to the butter in Śrauta and Grhya rites

(e) *Placing the Ajya pot on the fire*

26 *ise tva* ŚG 1 8 19 For sap, thee

The Mantra is employed in a variety of context in the pre-Grhya Vedic texts (1) cutting the palāsa branch in the Darsapūrnamāsa,[17] (2) setting apart the lumps of rice for Agni and Agnisoma,[18] (3) offering of Rtugrhas, (4) laying down the Valakhilya bricks on the altar[18a], (5) seizing the omentum of the victim for Agni and Soma in the Soma sacrifice,[19] (6) taking of two Kusa blades in Pasupakarana in Soma sacrifice,[20] (7) mounting of the sacrificial post in the vajapeya sacrifice by the sacrificer,[21] (8) offering ghee after establishing fire in the Asvamedha, Vasordhara oblation,[22] (9) beginning of Yajurveda study,[23] (10) removing the lepa from the Sruk,[24] and (11) placing the butter on the fire The *mantra is to be said when butter is placed on the fire after dividing* the dough between Agni and Soma [25] *iṣe tvā* according to Jha is used to remove the ashes etc from the ghee (?) boiled on the Dakṣiṇāgni in the Darsapurnamāsa sacrifice (see *urje tvā* No 27) *Ise tvā* etc the first Mantra of the Yajurveda Samhitā appears to have never been used in its complete form, at any sacrificial performance It is always, spoken of in the Śatapatha as to be used in sections.[26]

16 ŚG 1 8 18
17 VS. 1 1 (ŚB 1 7 1 2), TS 1 1 1 1 (ApŚ 1 1 10)
18. VS 1 22 (ŚB 1 2 2 4)
18a. VS 14 22 (ŚB 8 3 4 10), TS 4 3 7 2 MS 2 8 3 KS 17 3
19 TS 1 3 9 2 ApŚ. 7 12 5
20 TS 1 3 7 1, 6 3 6 1, MS 1 2 15
21. MS 1 11 3
22. *Ibid* 2 11 6
23 GB 1 1 29
24. KS 1 10 2 5 17 ApŚ 2 6 1
25 KS 2 5 17 corresponding to VS 1 22 and ŚB 1 2 2 4
26 ŚB 1 1 1 6 1 7 1 2 4 3 1 17

With this Mantra the bridegroom puts the Ajya pot on the fire in the pre-marital sacrifice which he performs[27]

In this particular application of the Mantra for placing the Ajya pot on the fire in ŚG, the pre-Grhya influence can be traced as far back as to KS 1 10 It is not beyond the bounds of possibility that either ApŚ 2 6 1 or KŚ 2 5 17 immediately influenced ŚG in this connection

(f) *Taking the butter back from the fire*

27 *ūrje tvā* ŚG 1 8 20 For juice thee

Like the companion formula *ise tvā* this is also used in a number of different contexts (1) Entering the sacrificial hall[28] (2) Offering to Visvakarman in the Soma sacrifice[29] (3) Oblation to Stomas and age-grades[30] (4) Taking back the Ajya pot from the fire[31] According to Jha the Mantra is used to heat the ghee on the Garhapatya fire in Darsapūrnamāsa

In the pre-marital sacrifice, the sarificer i e bridegroom, takes the butter back from the fire with this Mantra[32] The Mantra is employed in the Saptapadi rite also[33]

The use of the Mantra in this context of taking the Ajya pot from the fire is influenced by ancient text like KS and VS

According to Kaus 76 24 the formula is used in the Saptapadi rite The parallel formula in other Grhya sutras is *urje dvipadi* (AG 1 7 19 etc)

(g) *Purification of the Kusa blades and ritual waters*

28 *savituṣṭva prasava utpunāmyacchidrena pavitrena vasoh suryasya rasmibhih* ŚG 1 8.21

By the impulse of Savitr I purify thee, with the uninjured purifier, with the rays of the good sun

27 ŚG 1 8 19
28 MS 1 2 1
29 KS 1 8 2
30 ŚB 9 3 3 10
31 VS 1 30 KS 1 10
32 ŚG 1 8 20
33. Kaus 76 24

(ı) *Ājya oblations.*

30 *agnırjanıtā so me'mūm jāyām dadātu, svāhā.*

31. *somo janimānsa mā'muyā janımantam karotu, svāhā*

32 *pusā jñātımānsa mā'musyaı pıtrā mātrā bhratrbhırjñātı-mantam karotu, svāhā* ŚG 1 9 9

(30) Agnı (ıs) the creator, may he gıve me NN as my wıfe, haıl' (31) Soma possesses a wıfe, may he make me the possessor of a wıfe by NN, haıl' (32) Pūsan has kınsmen, may he make me one wıth kındred by her father, mother brothers for NN, haıl'

Kaus 78 10 has the followıng formulas
agnırjanıvınmahyam jayāmımāmadāt
somo vasuvınmahyam jāyamımāmadāt
pusā jatıvınmahyam[43] *jāyāmımamadāt*
ındrassahīyānmahyam jayāmımāmadāt

KG 25 31 and 36 38 read *agnırmā janımānanayā janımantaṁ karotu jīvapatnırbhuyasam somo mā jñātımananayā jñātımantam karotu jīvapatnırbhuyāsam pusā mā pasumānanaya pasumantam karotu jīvapatnırbhuyāsam*

To the accompanyıng recıtatıon of these formulas the brıdegroom offers Ājya oblatıons ın the mıddle of the sacrıfice whıch he performs on gettıng the consent of the brıde's father for the marrıage[44] These formulas are also used to offer butter oblatıons when the couple arrıves at theır new home[45] Further the brıdegroom recıtes these formulas just after the Lājahoma[46]

The first formula ıs remınıscent of the followıng verse in the hymn on Sūryāvivāha

somo dadadgandharvāya gandharvo dadadagnaye
rayım ca putrāmscādadagnırmahyamatho ımām RV 10 85 41

The conceptıon of Agnı as generator (*janitā*) in the first formula can be traced back to the Rgveda In RV[47] Agni is saıd

43 Read *jñāti*
44 ŚG 1 9 9
45 Kaus 78 10
46 KG 25 31,36,38
47 1 96 2[b] *imāh prajā ajanayan manūnām*

to be the generator of the children of men Agni also did place the sperm in the plants, in all beings and did engender off-springs in earth and in women[48]

The epithet *janimān* in the second formula attributes to Soma the wealth of women or wives In RV[49] Soma is described as a youth among cows The maidens are said to cleanse Soma who sports in the forest[50] Such early description may be the basis for characterising Soma as *janivit* It may also be noticed that Soma is the suitor in the Sūryāvivāha[51] The epithet *jñātimān* applied to Pūsan is not seen in earlier texts[52]

The formulas in ŚG and Kauś have considerable variants between them but it can be seen that they are not different from one another The verbs in ŚG formulas are in future tense and those in Kauś are in past tense This is due to the fact that the ŚG formulas are used in a sacrifice before marriage, while those in Kauś are used after the marriage ceremony proper Of the ten formulas given above nine might be imitations or adaptations of an original formula probably the first one *agnirjanitā* etc

(j) *Throwing the Kuśa blades into the fire*

33 *Agnervāso'si* ŚG 1 9 15 Agni's garment art thou

In the pre-marital sacrifice the sacrificer (bridegroom) throws the Kusa blades wet with ghee, into the fire under the recital of this formula[53]

(k) *Expiation for all sins*

34 (a) *iṣṭebhyo*, (b) *vasadaniṣṭebhyo*, (c) *bheṣajam duriṣṭyai*, (d) *niṣkṛtyai*, (e) *daurādhyai*, *samṛd-* (f) *ṛddhyai*, (g) *dhyai*, (h) *daivībhyastanūbhyah* (*svāhā*) Kauś 1 9

(This offering) to the worshipped ones, Vaṣaṭ to those who are not worshipped Medicine for imprecation for expiation for evil growth, for growth, for excellent growth and for divine bodies

48. RV 10 183 3
49 RV 5 45 9
50 RV 9 6 5
51 RV 10 85 9
52. Cf also Vedic Mythology 38
53 ŚG 1 9 15 KauG 1 5

KS 5 4 reads *svāhestıbhyo vaṣadanıstebhyo bhıṣajan svıṣṭyaı svāhā nıskrtırdurıstyaı, svāhā. devebhyastanūbhyah svahā* MS 2 4 8 and MG 1 10 11 have only *samrdhyaı tvā.*

Kaus 5 13 reads *svıṣṭyaı* for *durıṣtyaı* and *nıskrtırdurıstyaı* for *nıṣkrtyaı* All the eıght formulas are gıven ın TB 3 7 11 3 and these are to be used ın Sarvaprāyascıtta [54]

For Sarvaprayascıtta oblatıons ın the marrıage rıte these formulas are used [55] They are also used ın Pākayajña[56] and for the eıght Samrdhı homas ın the marrıage rıte after *agnımukha*

Even though these formulas are traced to TB ın ıdentıcal form there ıs a slıght dıfference in the order ın whıch they appear The sıxth and the senventh formulas appear as seventh and the eıghth respectıvely ın TB

54. ApŚ 3 11 2
55 KauG 1 9
56 Kaus 5 13

CHAPTER XV

THE BRIDEGROOM GOES TO THE BRIDE'S HOUSE

(a) *Setting out on the journey*

35 *'pūsā mā' prapathe pātu pūṣā mā pasupāh pātu pūsā mā 'dhipatih pātu* KS 7 2

May Pusan protect me in the course of the long journey, may Pūsan, the protector of animals, protect me, may Pūṣan, the over-lord, protect me

MS 1 5 4 reads *pathipāh* for *prapathe* and *adhipah* for *adhi-patih* ApŚ 6 18 3 reads *pūsā mā pasupah pātu pusā mā pathipāh pātu puṣā ma'dhipāh pātu pūsā mādhipatih pātu*

The formula is muttered by the sacrificer to pay homage to the worlds (lokāḥ) after worshipping the Āhavinīya fire in the Agny-upasthāna[1]

The bridegroom recites the formula as he starts the journey to the bride's house[2]

In ApŚ 6 18 3 *pusā mā'dhipatih pātu* appears to be an unnecessary repetition since it is preceded by *pusā mā'dhipāh pātu* This formula which refers to a journey (*prapatha*) and invokes Pūṣan for protection is quite appropriate for the context of the bride-groom's setting out for the bride's house It may also be noted that Pusan is *par excellence* the presiding deity of paths all travel, journey etc.

(b) *Bridegroom goes in an easterly direction*

36 *'Prācī dig' agnirdevatā'gnim sa ṛchatu yo maitasyā diśo' bhidāsati* KS 7 2

The East is (as it were) the deity Agni, to Agni may he be consigned who attacks me from his quarter

1 ApŚ 6 18 3
2. KG 23 3

MS. 1.5.4. reads *abhidāsat* for *abhidāsati* and *agnim sa ṛchatu* at the end. ApŚ. 6.18 3. has *etasyai for etasyāḥ*.

The formula is recited by the sacrificer as he worships the eastern quarter in the Agnyupasthāna.[3]

The bridegroom sets out on a journey to the bride's house and goes first to a place where there is water. Then he resumes his journey in an easterly direction reciting this formula.[4]

3 ApŚ 6.18 3
4 KG 23 4.

CHAPTER XVI

GIVING THE BRIDE TO THE BRIDEGROOM (KANYADANA)

(a) *The bridegroom accepts the bride*

37. *prajāpatih striyām yaśah muskayoradadhat sapam kāmasya trptim ānandam tasyāgne bhājayeha mā* TB 2 4 6 5

Prajapati has put glory in woman, virility in testicles O Agni, make me a participant here of that, satisfaction and pleasure of passion

This and the following five Mantras in TB 2 4 6 5-7 are recited on the occasion of the bridegroom's accepting the bride and dowry from guardian[1] The Mantra is also recited when the bridegroom makes the bride to lie in bed[2]

In the TB the Mantra is included in the collection of Upahoma Mantras which according to Sayana are to be used in Śrauta and Śmarta rites on the basis of *linga* (indication) and Samakhya (name) Sayana explains *iha* as *vivāhe karmani*

38 *modah pramoda ānanda muskayornihitah sapah srtveva kamasya trpyāni daksmānām pratigrahe* TB 2 4 6 5

In the two testicles are placed joy, delight, pleasure, virility In accepting the gifts I shall be satisfied as it were, after attaining desire

In BG 1 1 17 and Vaikh 3.2 this is one of the Mantras cited by the *pratīka prajāpatih striyām yaśah* In the AgG 1 5 1 it is quoted in full

This is one of the Mantras recited when the bridegroom accepts the bride along with the dowry[3]

1 BG 1 1 17, Vaikh, 3 2, AgG 1 6 1
2. BG 1 6 24
3 BG 1 1 17, AgG 1 6 1.

The brıgegroom recıtes thıs Mantra as he accepts the brıde from her guardıan at hıs house [6] Sāyana explaıns *asyaı strıyaı* as *asyām vıvahena labdhāyām strıyām* and connects the Mantra wıth marrıage

The metre of the first hemıstıch ıs *jagatī* and that of the latter ıs *anustubh* Thıs ıs a rare combınatıon of metres

41 *dadāmītyagnırvadatı tathetı vāyurāha tat hantetı satyam candramāh ādıtyāh satyamomıtı* TB 2 4 6 7

'I gıve" says Agnı "Let ıt be so" says Vāyu Candramas (exclaıms), "Oh! truly' Ādıtya (avers), "truly, yes"

AŚ 5 13 14 has *dadānı* for *dadamı* and ıt puts *tathetı* just before *tat* and *satyam* at the end of the thırd pāda AŚ omıts *ıtı* and thıs omıssıon spoıls the metre of the Mantra

When the *daksınas* are brought forward ın the Soma sacrıfice the Rtvıks offer an oblatıon wıth two Mantras Thıs ıs a part of the first Mantra [7]

Thıs ıs also one of the sıx Mantras recıted by the brıdegroom when he accepts the brıde from her guardıan [8]

42 *āpastatsatyamābharan yaśo yajñasya daksınām asau me kāmah samrdhyatām,* TB 2 4 6 7

The waters have truly brought forward that glory of sacrıfice vız, the gıft May thıs desıre of mıne prosper

Instead of the second and thırd padas AŚ 5 13 14 has *dıso yajñasya daksınā daksınanām prıyo bhuyāsam*

When the gıfts are brought forward ın the Soma sacrıfice the Rtvıks perform an oblatıon wıth two Mantras Thıs ıs a part of the first Mantra [9] Thıs ıs also recıted by the brıdegroom when he accepts the brıde from her guardıan [10]

In AŚ thıs Mantra appears combıned wıth the prevıous one The Vedıc Concordance also marks the first pāda of thıs Mantra

6 BG 1 1 17 Vaıkh 3 2 AgG 1 6 1
7 AŚ 5 13 14
8 BG 1 1 17 Vaıkh 3 2 AgG 1 6 1
9 AŚ 5 13 14
10 BG 1 1 17 Vaikh 3 2 AgG 1 6 1

as TB 2 4 6 7[c] But the Gṛhya Sūtras (BG, Vaikh and AgG) treat this as a separate Mantra

The six Mantras cited by the same pratīka in BG 1 1 17 and Vaikh 3 2 and quoted in full in AgG and traced to TB 2 4 6 5-7 have references to woman, sacrificial gifts and their giving and accepting According to Śayana's commentary on TB 2 4 6 7 these six Mantras were used by the followers of Āpastamba to sprinkle rice over the head of the bride But these are not traced to either the Āpastamba Mantrapāṭha or the Apastamba Gṛhya-Sūtra

(b) *Giving and accepting the dowry*

43-44 *prajābhyastvā rāyaspoṣāya tvā*

For progeny thee For the increase of wealth thee

Reciting the first fragment the bridegroom[11] gives the money for the bride to her father and the latter accepts it reciting the second fragment

It seems necessary that the first formula should be completed by adding *dadāmi* and the second by adding *pratigṛhṇāmi*

According to the Kaṭhakas it appears that the bridegroom should go to the bride's house for the first time to fix the marriage and to give the *sulka* and for a second time for the marriage ceremony proper

(c) *Taking the fire into one's own self*

45 *mayi gṛhṇāmyagre agnim rayasposāya suprajāstvāya suvīryāya mayi prajam mayi varco dadhāmyariṣṭah syāma tanuvā suvīrāh* AgG 1 5 1

I take into me first Agni, for the increase of wealth, for good progeny with heroes In me progeny, in me vigour I put Let us be uninjured in our bodies (and) rich in heroes

MS 1 6 1 reads

mayi gṛhṇāmyagre agnim saha prajaya varcasā dhanena

mayi kṣatram mayi rayo dadhāmi madema satahimāh suvīrah

KS 7 12 agrees with the MS Mantra but reads *rāyaspoṣena saha varcaseha devāh* for the third pāda and substitutes *prajām*

11 See Devapala's comment

and *pustim* with *ksatram* and *rāyah* respectively VS 13 1 reads *mām u devatah sacantām* for the second half

With this Mantra the sacrificer takes the fire into his own self and consequently fire produced by him can be considered to be produced from Agni himself and not from a mortal[12] That the Mantra is meant for *ātmasamāropana* (taking fire into one's own self) is clear from the text itself But AgG does not give any direction for its use Probably the bride's father takes possession of the fire after the Kanyādāna[13] In the Upanayana ceremony the teacher takes the fire into his own self with this Mantra arranging the Darbha blades[14] In the *lostaciti* rite the house-holder uses the Mantra to take fire into his own self[15]

The Mantra is traced to TS 5 7 9 1 in an identical form and there also it is used for the same purpose of taking the fire into one's own self as in the AgG Moreover AgG belongs to the Taittiriya school So the TS Mantra may be looked upon as the original of the AgG Mantra

Taking the fire into one's own self is a very common item in rites and consequently the Mantra used for this appears to have had a fluid tradition The Ātmasamāropana is done when one wants to identify himself with fire, when one is unable to worship the fire properly as when one goes out on a journey, and when one has no more use of the fire

(d) *Taking possession of fire by the bride's father*

46 *yo no agnih pitaro hrtsvantaramartyo martyānāviveśa*
tamātman parigrhnīmahe vayam mā so asmānavahāya
parāgāt AgG 1 5 1

O Fathers, the immortal fire, that has entered into our mortal selves — him we shall hold in ourselves May he not leave us and go afar

MS 1 6 1 reads *ātmani parigrhnīmasiha nedeṣo asmān avahāya parāyat* and KS 7 12 reads *ātmani parigrhnīmahe maiṣo asmāna-vahāya parāgāt* for the second half AV 12.2 33 reads *amrto*

12 ŚB 7 4 1 2 ApŚ 16 21 6
13 AgG 1 5 1
14 BG 1 1 15

martyeṣu for *amartyo martyan* and *mayyaham tam parıgrhnāmı devam mā so asman dvıkṣata ma vayam tam* for the second half TS 5 7 9 1 contaıns the Mantra ın ıdentıcal form

This ıs one of the two Mantras used to take fire ınto hıs own self by the sacrıficer before the puttıng of fire ın Agnıcıtı[16] Probably the father of the brıde uses thıs as one of the Mantras to take fire ınto hıs own self after Kanyadana[17] The Mantra ıs used ın Upanayana and Loṣṭacıtı along wıth the precedıng Mantra[18]

The first half of the Mantra resembles the followıng RV hemıstich. *yo na ınduh pıtarohrtsu pıta amartyo martyān āvıvesa* RV 8 48 12[ab]

Lıke the companıon Mantras *mayı grhnāmı etc* thıs Mantra also ıs beyond doubt orıgınally meant for takıng Agnı ınto one's own self

16 ApŚ 16 21 6
17 AgG 1 5 1
18 BG 1 18 9 AgG 3 8 2

CHAPTER XVII

GUEST RECEPTION TO THE BRIDEGROOM

(a) *Bridegroom takes his seat*

47 *raṣṭrabhṛdasyacaryasandı mā tvadyosam* BG 1 2 18

Thou art a supporter of royal power, thou art a teacher's seat May I not be separated from thee

MP 2 9 8 and 2 9 9 have *samrāḍāsandı* and *adhıpatnyāsandı* respectively for *acaryasandı* MG 1 9 9 has *rāṣṭrabhrdası* and 1 9 10 has *mā tva doṣah* VG 11 6 and 11 8 agree with MG 1 9 9 and 1 9.10

The bridegroom who is honoured as a guest takes his seat on a grass mat, facing east and reciting this formula [1]

It is also to be recited by a Brāhmana, or Kṣatrıya or Vaisya student in the Samavartana ceremony as he takes his seat when he is honoured as a guest [2] The first part *raṣṭrabhṛdası* is addressed to the seat by the priest (?) in the guest reception offered to the bridegroom [3] The second part *mā tva doṣah* is recited when the seat is brought under the feet [4] VG 11 6 uses *rastrabhṛdası* to spread kusa grass on the seat in the guest reception offered to the bridegroom The part *ma tva ȷo(do)ṣam* is recited while bringing a seat under the feet [5] It is also muttered when the guest takes his seat facing east on the *kurca* in the Madhuparka rite [6] In the Upanayana ceremony the teacher recites this as he takes his seat on grass spread on the western side of the fire [7]

The Mss of VG reads *mā tvā ȷo(do)sam* But Dr Raghu Vır corrects the fragment into *ma tvadyosam* probably on the strength of the reading in the Grhya-Sutras of the Taıttırıya school. But for the following reasons, I think it may be corrected into *mā tva*

1 BG 1.2.18
2 ApG 5 13 2 3 and HG 1 12 7
3 MG 1 9 9
4 MG 1 9 9
5 VG 11 8
6 AgG 2 2 6.
7 ApG 4 11 7 and HG 1 6 9

dosah 1 From the point of view of orthography the correction of *mā tvā jo(do)sam* into *ma tvā dosah* is more warranted than the correction into *mā tvadyosam* 2 VG and MG belong to the Maitrāyanı branch of the Black Yajus School and they resemble in many respects This is particularly so in the case of the Mantras Only MG and VG split the Mantra into two parts In the employment of these parts also these Grhya-Sutras agree fully So the fragment may be corrected into *mā tvā dosah* as we see in MG 1 9 10 This passage may be explained by supplying a verb like *sprset* or *āgacchet* The reading *mā tvā dosam* (may I not be removed from thee) rejected by Knauer is also worth consideration

(b) *Address to the water for washing the feet*

48 *āpah padāvanejanirdvisantam nāsayantu me*
asmin kule brahmavaracasyasāni BG 1 2.20

May waters for washing the feet destroy my hater In this family, may I thrive in holy power

AB 8.27 has the first part with *nirdahantu* for *nāsayantu* The first half of the Mantra is seen as the second half of a Mantra in Kaus. 90 11 with the variant *nirdahantu* as in AB for *nasayantu*

The Mantra is addressed to the remains of water used to wash the feet of the person whom the king chooses as his priest[8] The guest who is honoured is to recite this Mantra over the water for washing his feet[9] The guest may be bridegroom or the student who performs Samāvartana The Mantra is also addressed to his feet by the guest after washing them in Argha rite[10]

The first part of the mantra is a couplet in *anuṣṭubh* but the second part is unmetrical As the first part alone is seen used in AB 8.27 it may be concluded that the part *asmin kule* etc is a later addition.

There is a complete *anustubh* with *āpah pādau* etc, as its second hemistich in Kaus 90 11 It runs

imau padāvavaniktau brāhmanam yasasā'vatām
āpah pādāvanejanīrdvisantam nirdahantu me

8. AB 8.27
9 BG 1 2 20 and ApG 5 13 5
10 Kauś 90 11

In AB 8 27 and BG 1 2 20 only the water is addressed and probably this is why the second half alone is used in them.

(c) *Washing the right foot of the bridegroom-guest.*

49 (a) *daksinam padamavanenije* (b) *idamaham asmin kule brahmavarcasam dadhāmi* KG 24 10

I wash the right foot Thus, I shall put holy power into this race

AB 8 27 reads *asmin rāstre indriyam dadhāmi* and SMB 2 8 7 reads *asmin rāstre sriyamāvesayāmi for* 'b'

Sectoin 8 27 in AB is connected with the qualifications and choosing of a priest Probably the king is to wash the priest's right foot or the priest himself washes his feet with this formula In the marriage ceremony the bride's guardian washes the right foot of the bridegroom with the formula[11] The guest himself washes his right foot with *padya* water reciting this formula[12]

There are three versions of the second part of the formula The first part could hardly be changed for it mentions the context So the three Vedic Schools could modify the second part so that every school has its own characteristic version

(d) *Washing the left foot of the bridegroom guest*

50 (a) *uttaram pādamavanenije* (b) *idamaham mayi tejo vīryamannādyam prajām pasun brahmavarcasam dadhami* KG 24 10

I shall wash the second (left) foot Thus I shall put in me brilliance, power progeny, cattle, holy splendour

AB 8 27 8 has *savyam* for *uttaram* and *asmin rāstre sriyam āveśayāmi* for 'b' SMB 2 8 6 agrees with AB 8 27 8 but for the variant *dadhe* for *avesayāmi*

The king or the priest himself washes the latter's left foot reciting this Mantra[13] The bride's guardian washes the bridegroom's left foot when he is honoured as a guest reciting this formula[14]

11 KG 24 10
12 GG 4 10 10, KhG 4 4 11
13 AB 8 27 8
14 KG 24 10

It is also recited when the guest washes his left foot with *pādya* water[14a]

(e) *The bridegroom guest touches the hands of the person who washes his feet*

51 *mayi maho mayi bhago mayi bhargo mayi yasah* BG 1.2 24

Might in me, prosperity in me, splendour in me, fame in me

MS 4 9 13 has a similar formula *mayi tadindriyam vīryam mayi rāyo,* etc Parallel to this VS 38.27 and KS 5 2 have *mayi tadindriyam brhat* etc GB 1 5 5 and ŚB 12 3 4 6 have the following formula *mayi bhargo mayi maho mayi yaso mayi sarvam* ŚB 1 9 4 6 (Brhu 6 4 5) has the following formula *mayi teja indriyam yaso dravinam sukrtam* MP 2 9 11 reads *mayi maho mayi yaso mayīndriyam vīryam* HG 1 13 1 reads *mayi teja indriyam vīryamayuh kīrtirvarco yaso vaktam* AgG 2 6 6 leaves out *mayi bhagah* in the BG formula

The MS formula is recited by the sacrificer in the context of his drinking soma in the Soma sacrifice The formula is also recited after the somasavana[15] With this formula the guest (bridegroom) touches the hands of the person who has washed his feet[16] After touching the hands of the person who washes his feet in the Samavartana the student guest touches his own heart region reciting this formula

(f) *Recitation over Arghya water*

51 *āmāgadvarcsā yasasā samsrja payasā tejasā ca*

tam mā priyam prajānām kurvadhipatim pasunām BG 1 2.25

You come to me with brilliancy, unite (me) with glory, milk and splendour Make me dear to the people and overlord of cattle

MP 2 9 12, and HG 1 13 3 have *amāgan for āma āgat* and *yasasā varcasa* for *varcasa yasasa* HG puts *kuru* just after *mā*

14.a GG 4 10 10
15 GB 1 5 15 ŚB 12.3 4 6
16 BG 1 2 24 AgG 2 6 6
17 ApG 5 13 6 HG 1 13 1

AgG 1 4 1 and 2 6 6 contain the first hemistich only in the form *ā mā gā tejasā varcasā yasasā samsrja payasā ca* PG 1 3 15 reads *āmāgan yasasā* (cf MP and HG) *samsrja varcasā* and omits *payasā tejesā ca* PG puts *kuru* just after *mā* (cf HG) and adds *arişṭam tanūnām* after *pasūnām*

The bridegroom-guest accepts the Arghya water and recites this Mantra over it[18] The student-guest in Samāvartana accepts the Arghya water with this Mantra[19] The guest addresses this Mantra to the Arghya water[20] The guest sips the Arghya water with this Mantra[21]

The reading *āma āgāt* in the printed edition is erroneous So, it may be corrected as *āmāgāt*

53 (a) *virājo'si* (b) *virājo dohamaśīya* (c) *mama padyāya virājah* BG 1 2 28

(a) You belong to the Virāt (shining one) (b) May I attain the milking of the Virāt (c) Let (the milking) of the shining one endowed with feet be for me "

As regards 'a' evidently it could only be taken as addressed to the *doha* understood from 'b'

As regards 'c' *padyāya* is evidently corrupt and makes no sense It can only be *padyayai* which is warranted by the version of all the parallels in the Grhya text with the exception of MP Or it could be *padyāyāh* agreeing with *virājah* (gen sing) The meaning would be ' to me belongs (the *doha*) of the shining one endowed with feet"

ŚŚ 4 21 3 has *dohah* after *virajah* in 'a' For 'c' it reads *mayipadyayai virajo dohah* All the Grhya Sūtras other than BG agree with ŚŚ with regard to 'a' and b' With regard to 'c' ŚG 3 7 5 and PG 1 3 12 agree with ŚŚ AG 1 24 2 HG 1 13 1, MG 1 9 7 and VG 11 5 put *dohah* just after *mayi* MP 2 9 13 alone agrees with BG KG 24 6 reads *mayi doho'si virājo dohah padyayai virājo dohamaśīya*

18 BG 1 2 27
19 ApG 5 13 8 HG 1 13 3 AgG 1 4 1
20 AgG 2 6 6
21 PG 1 3 15

In Śrauta ceremonies the guest accepts the padya water reciting this formula[22] The bridegroom guest recites this formula over Arghya water[23] Reciting this formula the guest touches the hand of the person who washes his feet[24] With a, b and c the guest eats the Madhuparka thrice[25] A householder on his return from a journey is given water to wash his feet Accepting this water he is to recite this formula[26] The formula is also recited when the Madhuparka is gazed at by the guest as it is being brought forward[27]

(g) *Recitation over the remains of Arghya water*

54 *samudram vah prahinomyaksatāh svām yonimapi gacchata acchidrah prajayā bhūyāsam mā parāseci matpayah* BG 1 2.29

To the ocean I send you that are unexhausted, go back to your birth place May I continue *unbroken (in the family line)* by means of progeny May my sap be not scattered

AV 10 5 23 reads

samudram vah prahinomi svām yonimapītana
aristah sarvahāyaso mā ca nah kim canāmamat

Ppp reads *upasprśāmi* for *prahinomi* in this AV version of the verse No Śrauta Sūtra version has *aksatāh* in the first pāda AŚ 3 11 6 ŚŚ 4 11 11 LŚ 2 1 7 and MŚ 1 4 3 9 read *abhigacchata* for *apigacchata* The third pāda in ŚŚ and MŚ read *aristā asmākam vīrāh* ApŚ 13 18 1 adds *santu* at the end of this pāda The corresponding pāda in LŚ reads *aristāstanvo bhūyāsam* The fourth pāda ends with *nodhanam* in AŚ, ŚŚ, and LŚ and with *nah svam* in ApŚ 13 18 1 ŚG 6 6 13 follows ŚŚ 4 11 11 since the Mantra is cited by pratīka in former and quoted in extenso in the latter MP 2 15 16 reads *aristā asmākam vīrāh santu* for the third pāda (Comp ApŚ) and *medhanam* for *matpayah* MP 2 9 14 agrees entirely with the Mantra but for the fact that it has no *aksatāh* at the end of the first pāda MG 2 11 8

22. ŚŚ 4 21 3
23 BG 1 2 28 ApG 5 13 8 and KG 24 6
24 HG 1 13 1
25 AG 1 24 20-22
26 ŚG 3 7 5
27 MG 1 9 7 and VG 11 3

and PG 1 3 14 too have no *aksatāh* Both of them read *abhıgacchata* for *apıgacchata* (cf ŚS, LŚ and MŚ) and *arıstā asmakam vırāh* for the thırd pāda

If the mılk ıs spılt ın the course of mılkıng ın Agnıstoma ıt ıs to be poured out under the recıtal of thıs Mantra [28]

The guest (brıdegroom) recıtes thıs Mantra over the remaıns of the Arghya water, whıch ıs poured to the east by the person who offered ıt to hım [29] In the expıatory rıte for breachıng the rules of annual studıes the students worshıp theır *pıtrs* and then they pour out water recıtıng thıs Mantra [30] The Mantra ıs used when the bucket ıs establıshed whıle a new house ıs beıng put up [31] The AV verse ıs used ın Parvan ceremony to pour water ınto the hands of the sacrıficer's wıfe (?) [32] It ıs also recıted over water that ıs to be sprınkled ın an expıatıon [33]

The addıtıon *aksatah* ın the first pāda ıs seen only ın BG and HG Thıs evıdently spoıls the metre of the verse Thıs ıs the case wıth regard to the addıtıon of *santu* to the thırd pāda ın ApŚ and MP Thıs shows that the Vedıc pādas used to be modıfied to suıt the partıcular Gṛhya context, metre and other consıderatıons beıng subsıdıary

Of the five Śrauta Śutras ın whıch the Mantra ıs traced ApŚ alone read *apıgacchata* for *abhıgacchata* whıch ıs more suıtable to the verse Could thıs ApŚ varıant be due to the ınfluence of apıtana ın AV 10 5 23?

The applıcatıon of the Mantra ın the Madhuparka ıs quıte sımılar to ıts applıcatıon ın the Śrauta ceremonıes The ınfluence on BG wıth regard to the Mantra, vıewed from both textual and contextual poınts of vıew, ıs from ApŚ

(h) *Sıppıng the upastaranīya and apıdhanīya waters*

55-56 *amṛtopastaranaması. amṛtāpıdhānamasi* BG 1 2 31

You are the underspread of *amṛta* You are the coverıng bed of *amṛta*.

28 ApŚ 9 5 6
29 BG 1 2 29, ApG 5 13 9 PG 1-3 14, HG 1 13 4
30 ŚG 6 6 13
31 MG 2 11 18
32 KauŚ 6 17
33 KauŚ 6 17

The fragments 'a' and 'b' are recited before and after a meal respectively[34] The guest (bridegroom, student or any other guest) recites 'a' to sip water before eating the honey-mixture in the guest-reception ceremony[35] The formula 'b' is recited after the guest has taken the honey-mixture[36] In Devatārādhana 'a' is used for *upastarana* and 'b' for covering the offering[37]

TA 20 32 1 and 10 32 1 is the earliest Vedic text to which the formulas are traced

(i) *The Guest spreads darbha-viṣtara.*

57. *viṣṭaro'si matari sida* KG 24 7. Thou art a seat, rest in the mother.

Under the recital of this formula the bridegroom spreads the darbha grass on a seat which he is to occupy[38]

(j) *The guest draws the vistara near him to place the Madhuparka*

58 (a) *vistaro'si* (b) *antariksamadhiviśrayasva* KG. 24 11

(a) Thou art a seat, (b) remain in the atmosphere

After receiving the honey-mixture the bridegroom guest draws near him a seat so that he would place on it the mixture[39]

Probably the seat is asked to be in the atmosphere for the reason that it was thought that the food will get polluted if it has contact with the earth

(k) *Recitation over the seat*

59. *aham varṣma sadṛśānām udyatāmiva suryah*
idam tamabhitiṣṭhāmi yo mā kaścābhidāsati MG 1 9 8

I am the summit (*varṣman*) of those who are like me as the sun is of the stars (*udyat*). Here I oppose him whoever harasses me.

34 See the Comm on TA. 10 32 1
35 AG 1 24 3, BG 1 2 31, MP 2 10 3, HG 1 3 6 MG 1 9 15, VG 11 12, KG 24 14
36 See AG *etc as above.*
37 AgG 2 4 10
38. KG 24 7
39 KG 24 11

ŚŚ 4 21 2 and AG 1 24 8 have *vidyutām* for *udyatām*, *adhitisthāmi* for *abhitisthami* and *asman* for *mā* AG reads *sajātānām* for *sadrsānam* VG 11 7 has *udyatānām* for *udyatām*, but Śyāma Śastri's *edition* has *udyatam* as in MG 1 9 8 VG reads *idamaham tamadharam karomi* for the third pāda but a Ms used by Dr *Raghu Vir agrees with MG PG 1 3 8 reads varṣmo'smi for aham varsma*, *samānānām* for *sadrasānām* and *imam* for *idam*

The Mantra is prescribed to occupy the *kūrca* by the guest[40] It is recited over the *vistara* by the bridegroom guest after it is accepted under the recital of the *sāvitra* formula[41] The guest (bridegroom or any other person) recites this Mantra as he takes his seat on the seat of darbha grass[42]

The reading *udyatanam* in VG appears to mend the metre but even without this reading with an additoinal syllable, there will be eight syllables in the pada provided we read '*surya*' as '*sūria*'. The third pāda in VG spoils the anusṭubh All other versions are found to be perfectly metrical

The sense of the Mantra (see *adhitiṣthami*) shows that it was meant for occupying a seat This is also confirmed by the general use of the Mantra But MG alone uses the Mantra for a slightly different purpose In this respect VG which belongs to Maitrayanīya Śākhā does not agree with MG, on the other hand it agrees with ŚŚ AG and PG

(l) *The guest removes the cover of the viṣtara*

60 '*uru tvā*' *vātāya* KS 1 4

Thou art broadcast to the wind

MS 1 1 5, TS 1 1 4 3 and VS 1 9 have *uruvātāya*.

The formula is used to cast off a blade of grass by the *adhvaryu* after he looks at the *purodāsa* in the New and Full Moon Sacrifice[43] The bridegroom guest removes the cover of the viṣtara In doing so, he recites this formula and the Sāvitra formula[44]

40 ŚŚ 4 21 2
41 MG 1 9 8
42. AG 1 24 8 PG 1 3 8 VG 11 7
43. ŚB. 1 1 2 14
44 KG 24 11.

The formula is cited by pratika and it is traced to KS 1 4 to which KG is allied But some Mss of KG give the complete formula [45]

(m) *The guest looks at the seat*

61 *taccaksuh* KG 24 11 That eye

After removing the cover of the seat the bridegroom guest gazes at it uttering this formula [46]

The formula is traced to KS 39 4 and it has its parallel in MS 2 13 4

Caland takes this as a Mantra outside KS probably imagining it to be the *pratika* of RV 7 66 16 Devapala also thinks that this is a *pratika* See *taccaksurityādinā mantrena.* But it is to be noted that there is no Mantra in any Pre-Grhya Kāthaka text which can be cited by the pratīka *taccaksuh*

(n) *The guest places the Madhuparka on the vistara*

62 *'prthivyāstvā' nabhau sādayāmi* KG 24 11 I place thee on the navel of the earth

MS 1 1 5 reads *aditya va upasthe sādayami* TS 1 1 4 2 substitutes *va* with *tva* in the MS formula VS 1 11, KB 6 14, ŚS 4 7 6 and AŚ 1 13 1 have the formula with the extension *aditya upasthe* MŚ 5 2 25 16 has the formula with the variant *prsthe* for *nabhau* ApŚ 3 19 7 and HG 1 13 8 extend the formula by *idayāh pade* BG 1 15 2 and AgG 3 6 3 run

> *prthivyāstvā'kṣityā apāmosadhīnām rase svarge loke nākasya tvā pṛṣṭhe bradhnasya tvā viṣtape sādayāmyasau*

In Darsapūrnamāsa the Brahman priest places his portion of the sacrificial food (*prāsitra*) on the floor removing the grass spread on the altar On this occasion this formula is recited [47] Reciting this formula the guest (bridegroom or student) places the

45 See Caland Critical Notes 82
46 KG 24 11
47 AŚ 1 31 1 ŚS 4 7 6 ApŚ 3 19 7 KŚ 2 2 17

Madhuparka on the *vistara* or ground[48] One of the parallels is used to put the pot in which the bone-relics of an āhitāgnin are collected, on a raised floor[49]

The formula is cited by pratīka and it is not traced to any pre-Gṛhya Kāthaka text The commentary by Adityadarsana gives the formula in full

The formula as in BG 1 15 2 is an extended version of the short formula traced in pre-Gṛhya texts TA 6 7 3 contains a formula similar to that in BG It is probably to be used while bricks are laid on the relic jar in loṣṭaciti

(o) *Gazing at the Madhuparka*

63 *suparnasya tvā garudmatascakṣuṣā'vekse* VG 11 16

I look at you with the eye of the bird garutmān

MŚ 5 2 15 17 has *anvīkse* for *avekse*

The formula is muttered when the priest gazes at the *prāsitra* after receiving and placing it on the ground[50] The bridegroom-guest receives the honey mixture and then gazes at it, reciting this formula[51]

(p) *Wiping the Madhuparka sticking to the hand*

64 68 *vasavastvāgnirajāno bhaksayantu pitarastvā yamarājāno bhaksayantu rudrastvā somarajano bhaksayantu ādityastva varunarajāno bhaksayantu visve tvā devā bṛhaspatirajano bhaksayantu* KG 24 12

May Vasus, the Agni kings eat thee May Fathers the Yama kings eat thee May Rudras the Soma kings eat thee May Adityas, the Varuna kings eat thee May All gods the Brhaspati-kings eat thee

ŚŚ 4 21 9 has *Indra* instead *Soma* in the third formula AG 1 24 15 18 have all the formulas with the exception of *pitarastvā* etc Instead of *agnirajanah, somarājānah, varunarājānah* and *brhashatirājānah* the AG formulas have *gāyatrena chandasa,*

48 KG 24 11 and HG 1 13 8
49 BG 1 15 2 AgG 3 6 3
50 VŚ 1 1 5 17
51 VG 11 16

The formula is cited by pratika and it is traced to KS 1 4 to which KG is allied But some Mss of KG give the complete formula[45]

(m) *The guest looks at the seat*

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After removing the cover of the seat the bridegroom guest gazes at it uttering this formula[46]

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MS 1 1 5 reads *aditya va upasthe sādayami* TS 1 1 4.2 substitutes *va* with *tva* in the MS formula VS 1 11, KB 6 14, ŚS 4 7 6 and AŚ 1 13 1 have the formula with the extension *adityā upasthe* MŚ 5.2.25 16 has the formula with the variant *prsthe* for *nābhau* ApŚ 3 19 7 and HG 1 13 8 extend the formula by *idayāh pade* BG 1 15 2 and AgG 3 6 3 run

prthivyāstva'ksityā apāmosadhinām rase svarge loke
nakasya tva prsthe bradhnasya tvā viṣṭape sādayā-
myasau

In Darsapurnamāsa the Brahman priest places his portion of the sacrificial food (*prasitra*) on the floor removing the grass spread on the altar On this occasion this formula is recited[47] Reciting this formula the guest (bridegroom or student) places the

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May Vasus the Agni-kings eat thee May Fathers the Yama-kings eat thee May Rudras the Soma-kings eat thee May All gods the Brhaspati-Adityas, the Varuna kings eat thee May All gods the Brhaspati-kings eat thee

ŚŚ 4 21 9 has *Indra* instead *Soma* in the third formula AG 1 24 15-18 have all the formulas with the exception of *pitarastvā* etc Instead of *agnirājanah, somarājānah, varunarājānah* and *brhashatirājānah* the AG formulas have *gāyatrena chandasa,*

48 KG 24 11 and HG 1 13 8
49 BG 1 15 2 AgG 3 6 3
50 VŚ 1 1 5 17
51 VG 11 16

traistubhena chandasā, jāgatena chandasā and *ānuṣṭubhena chandase*

The guest wipes the portion of Madhuparka sticking to his hand, while mixing it up[52]

The following are some prominent prototypes of the Mantras, in the Samhitās and Brahmanas

1 *vasavastvā gāyatrena chandasā punantu* PB 6 6 7, JB 1 73

2 *pitarastvā yamarājānah pitrbhir daksinatah pāntu* MS 4 9 5 TS 5 5 9 4

3 *rudrastvā parigrhnantu traistubhena chandasā* MS 1 1 9, KS 1 9, TS 1 1 9.3

4 *adityāstva parigrhnantu jāgatena chandasā* MS 1 1 10, KS 1 9, TS 1 1 9 3

5 *visve tvā devā vaisvānarā dhupayantvānustubhena chandasangirasvat* KS 16 5, TS 4 1 6 3, VS 11 60

There are a good number of such formulas in various pre-Grhya Sutra texts. Instead of *yamarajānah* etc. they have the names of different metres In this respect AG is under the influence of these proto types They employ different verbs adopted for use in different contexts in ritual

(q) *The bridegroom-guest eats the Madhuparka*

69 *trayyai vidyayai yaso'si, yasaso yaso'si, brahmano dīptirasi tam mā priyam prajanām kurvadhipatim pasūnām* BG 1.2.34

Thou art the fame of the three fold knowledge, thou art the fame of fame, thou art the brilliance of Brahman Make me friendly with the people (and) over lord of cattle

KG 24 13 reads *trayyai vidyāyai yaso'si, sriyai yaśo'si, yasase brahmano diptirasi, satyasrıryasah śrirmayi srīh srīh srayatām*

Before taking the Madhuparka the bridegroom guest or student-guest recites this formula[53]

52. ŚŚ 4 21 9 KG 24 12
53 BG 1 2 34, KG 24 13 and ApG 5 13 13

70 *satyam yasah srīrmayı śrīh śrayatām* MG 1 9 16 Truth, fame, fortune, may fortune rest in me

AgG 2 6 6 has the formula—*śrīrasychı mayı śrayasıa*

With this formula the bridegroom-guest eats the Madhuparka thrice[54] The formula is also used to accept the honey mixture[55] It is also used to sip water for the second time after the eating of Madhuparka[56]

RVKH 5 87 10 reads

manasah kāmamākutım vācah satyamaśımahı
pasūnam rūpamannasya mayı srīh srayatām yasah

VS 39 4 is this Khila verse with the variation that *mayı* and *yasah* exchange places in the last pāda The VS Mantra is used to atone for defects in sacrifices when pots are broken[57]

(r) *Removing any substance that falls in the honey-mixture*

71 *nestāvrddhım krntāmı yā te ghorā tanuh tayā tamāı ısa yo'sman dveṣṭı yam ca vayam dvıṣmah* BG 1 2 36

I cut off that which is conducive to the development of evil, that which constitutes your formidable form With that possess him, who hates us and whom we hate

In case any extraneous matter falls unexpectedly in the honey mixture it is to be removed under the recital of this Mantra[57a]

LŚ 4 9 13 has a passage which is similar to the opening of our formula The last part *yo'smāndvestı* etc occurs in various Vedic texts in various Mantras

(s) *The bridegroom-guest eats the food*

72 *yanmadhuno madhavyam paramannādyam vīryam, tenāham madhuno madhavyena paramenānnādyena vīryena paramo'nnādo madhavyo'sānı* BG 1.2 37.

54 MG 1 9 16, VG 11 17
55 AG 1 24 29
56 *Ibid*
57 ŚB 14 3 2 19
57a BG 1 2 36

What is the honied essence of honey, the highest food—with that honied essence of honey which is the highest essence of food, may I become the greatest enjoyer of food (and) the essence of honey

HG 1 13 8 has *rūpam* for *vīryam*, *rupena* for *vīryena* and *bhuyāsam* for *asāni* It drops *annādyena* and puts *annādah* after *madhavyah* AgG 1 4 1 reads *yanmadhuno madhavyam priyam paramamannādo rūpam tenaham madhuno madhavyena priyena parenānnādo'sāni* PG 1 3 20 has *rūpamannādyam* for *annādyam viryam* and *rupena* for *viryena* before *annādyena* In it *madhavyo* precedes *annādah* KG 24 13 runs *yanmadhuno madhavyasya paramasyānnadyasya paramo'nnādo madhavyo bhuyāsam*

Reciting this Mantra the bridegroom guest takes the food offered to him in the reception ceremony[58] The student guest partakes of the food thrice in the reception given in his honour in Samavartana ceremony[59] The student guest mixes the different substances of the Madhuparka thrice under the recital of this Mantra[60] The Parallel Mantra in AgG is to be recited when the student-guest receives the Madhuparka[61] A guest who is honoured with Arghya partakes of the food thrice reciting this formula[62]

The word *annādah* after *param* in the AgG version may be corrected into *annādyam* on the authority of other parallel Mantras

The sense of the Mantra and its application show beyond doubt that it was composed for the context of eating the food in guest reception ceremony HG 1 13 8 alone prescribes this Mantra for mixing the ingredients of the Madhuparka For eating the Madhuparka this Grhya-Sutra prescribes—*tejase tvā sriyai yasase balaya'nnadyaya prāsnami*, and this is reminiscent of *tejase tva brahmavarcasāya bhaksayāmi* in ŚS 7 5 12 used to eat at the morning pressing in Soma Sacrifice

(i) Recitation while accepting the cow

73 *yā tvā devā vasavo'nvajīvisurādityānām svasāra rudramātara daivim gamaditim jananāmārabhantam arhatāmarhanaya* VG 11.21

58 BG 1.2.37 KG 24 13
59 HG 1 13 8
60 ApG 5 13 13
61 AgG 1.4.1
62. PG 1 13 8

Thou, upon whom the dıvıne Vasus have lıved, the sısters of the Adıtyas, the mothers of the Rudras The dıvıne cow, the Adıtı of the people—slaughter her for honourıng those who are to be honoured

The Mantra ıs recıted just before the brıdegroom guest gıves orders for the cow beıng slaughtered ın the Madhuparka ceremony[63] Gangādhara the author of Vāraha Gṛhya Paddhatı dırects that the Mantra ıs to be recıted when the cow ıs beıng kılled

The verse ıs an echo of *mātā radrānām duhıtā vasūnam svasadıtyānām*, etc RV 8 101 15 Thıs RV verse ıs used by all Gṛhya branches for lettıng the cow loose ın the Guest-receptıon ceremony So it ıs quıte possıble that the Vārāhas have composed a counter part to thıs verse on ıts model, for use whıle orderıng the cow to be slaughtered

(u) *Recıtatıon over the cow*

74 *gaurasyapahatapāpmā'papāpmāham nuda mama cāmusya ca* BG 1 2 44

You are a cow whose sıns have been destroyed Remove my sın and the sın of N N

MP 2 10 6 and HG 1 13 13 read *jahı* for *nuda* HG extends the formula by *hatam me dvısantam hato me dvısan* AgG 2 6 6 reads *jahı me pāpmānamupavettuśca*

The brıdegroom who ıs offered a cow ın the receptıon ceremony recıtes thıs Mantra over the anımal[64] The student guest ıs to recıte thıs Mantra before the host kılls the cow and cooks ıts omentum[65] Further a guest recıtes thıs before the cow ıs kılled and ıts omentum ıs cooked[66]

(v) *The host sacrıfices the omentum of the cow and the brıdegroom eats the food*

75 *agnıh prathamah prāśnātu sa hı veda yathā havıh*
sıvā asmabhyamoṣadhīh kṛnotu vısvacarsanıh BG 1 2 48

63 VG 11.21
64 BG 1 2 44
65 ApG 5 13 13 and HG 1 13 13
66 AgG 2 6 6

May Agni who is the first (among gods) eat He knows how the havis is May he to whom belong all people make the plants auspicious for us

KS 13 15 has *prathamah* after *prāsnātu* and *karotu* for *krnotu* In BG 1 2 49 the second half reads *aristamasmākam krnotvasau brāhmano brāhmanesu* MP 2 10 7 puts *prathamah* after *prāsnātu* as in KS and reads *aristamasmākam krnvan brāhmana brāhmanebhyah* for the second half SMB 2 1 15 puts *prathamah* after *prāsnātu*

The Mantra is used in the *syamāka* rite while the sacrificer takes his share of the offering[67] In the guest reception offered to the bridegroom the host sacrifices the omentum of the cow with this Mantra[68] Same is the context of MP 2 10 7 but the guest who is honoured is the student who performs Samāvartana The Mantra with a different second hemistich is recited when the bridegroom guest eats the cooked omentum[69]

The Mantra is also used to eat the first fruits by the sacrificer in the Āgrayana ceremony[70]

(w) *Recitation over the cow in case it is to be let free*

76 pibatūdakam trnānyattu om utsrjata BG 1 2 50

'Let it drink water', 'let it eat grass', let it be let loose

ŚŚ 4 21 24 has *om utsrjata trnanyattu* LŚ 1 2 13 has *utsrjata gam* AG 1 24 32 has only *om utsrjata* PG 1 3 28, MG 1 9 23 and KG 1 24 19 have only *trnānyattu om utsrjata* as in ŚŚ SMB 2 8 14 has *utsrajata gām* for *utsrajata* Kaus 92 14 reads *om trnāni gaurattu*

A cow is led to the burial ground along with a dead body In case it is to be let free, the priest mutters a few Mantras including this as the cow is led around the fire thrice[71] Either *RV 8 101 15* or this formula is to be recited when the guest desires that the cow may be let free[72]

67 ApŚ 6 30 10 GG 3 8 23 KhG 3 3 8
68 BG 1.2 48
69 BG 1 2 49
70 PG 3 1 4
71 TA 6 12 1 Cf AgG 3 5 8
72 ŚŚ 4 21 24

The bridegroom-guest mutters this if he wants the cow to be let free without being slaughtered[73] The student-guest lets the cow free[74] The guest lets the cow free[75]

The main Mantra used for letting the cow free in guest reception ceremony is RV 8 101 15[76] To this RV Mantra is prefixed the fragment *gaurdhenubhavyā* in BG 1 2 50 and HP 2 10 9 HG 1 13 12 has instead *gaurdhenurbhavyā*

(x) *Recitation over the food*

77 *bhūtam subhūtam sa virāt tanmā ksāyi tanme'sīya tanma ūrjandhāh om kalpayata* BG 1 2 57

It is prepared, well prepared, it is Virāt (shining) May it not fail, may I obtain it, may it give me strength Yes, distribute

MP 2 10 13-17 has not got *bhūtam* and *om kalpayata* It has *tasya te'sīya* for *tanme'sīya* HG 1 13 15 has *tatsubhūtam virādannam* at the beginning and it has *tatsubhūtam* instead of *om kalpayata*

When food is offered the bridegroom-guest recites this over it before the Brāhmanas are fed[77] The student guest recites this Mantra when food is announced[78]

The variant *tasya te'sīya* in MP may be an echo of *tasya te bhaksīya* in TS 1 6 1 2 In TS the passage is muttered when the Adhvaryu and the sacrificer look at the butter in the Darsapurnamāsa The passage *tanme ūrjandhāh* has its prototypes in pre-Grhya texts Compare *urjam me dhattām* TS 1 4 1 2 and *ūrjam mayi dhehi*, MS 1 2 2, VS 4 10 The word *bhūtam* is used to announce the food and *sūbhūtam* to respond to the announcement[79]

(y) *The bridegroom guest takes food*

78 *virādasi virādannam virādvirājo mayi dhehi* BG 1 2 60

Thou art Virāṭ Virāt is food May Viraṭ bestow on me Virāṭs

73 BG 1 2 50 MG 1 2 23 KG 24 19
74 ApG 5 13 17 HG 1 13 12
75 AG 1 24 32 PG 1 3 28 GG 4 10 19
76 ŚŚ 4 21 24 AG 1 24 32 SMB 2 8 15 GG 4 10 20 PG 1.3.27 MP 2 10 9 ApG 5 13 17 HG 1 13 12 MG 1 9 23 BG 1.2.50
77 BG 1 2 57
78 ApG 5 13 18 and HG 1 13 15
79 BG 1 2 55-6

After feeding the four Brāhmaṇas the guest takes food in the guest-reception ceremony, under the recital of this Mantra[80]

The part virāḍasi is traced to MS 2 8 3, KS 7 3, TS 4 3 6 2, VS 14 13 etc

The formula virājo doho'si etc, and this formula together suggest some special significance for Virāt in guest reception ceremony Since Virāt means literally 'the specially shining one', is it possible that the receptacle or the food in it, when specially prepared for the guest had a shining or splendid appearance, because of the brilliance of the receptacle or the food

(z) *The bridegroom-guest puts on ornaments*

79 (a) *alankaranamasi* (b) *sarvasmā alam me bhūyāsam* MG 1 9 24

(a) An ornament art thou, (b) may I be fit for everything

VG 12 1 drops *me* in 'b' But Dr Śyāma Śāstri's edition retains it PG 2 6 26 has *bhuyo'lankaranaṁ bhūyāt* instead of 'b'

The bridegroom-guest puts on ornaments in the reception given to him with this formula[81] The student puts on the earrings after bath in Samāvartana ceremony, with this formula[82]

In 'b' me appears to be a later addition in view of the verb *bhūyāsam* in first person Dr Raghu Vir's *edition of* VG drops the word

(a1) *Touching the regions of prāna and apāna*

80 *prānāpānau me tarpaya* MG 1 9,25 Satiate my upbreathing and down-breathing

VG 12 2 reads *tarpayāmi* for *tarpaya*

After putting on the ornaments the bridegroom-guest touches the region of *prānā* and *apāna* with this formula[83] In the Samāvartana ceremony after the bath the student takes the salve for the nose and mouth reciting a formula of which this is the first part[84]

80 BG 1 2 60
81 MG 1 9 24 VG 12 1
82 PG 2 6 26
83 MG 1 9 25 and VG 12 2
84 PG 2 6 18

MS 1 3 2 has the two clauses *tarpaya mā prāṇam me tarpayata, tarpayata mā'pānam me tarpayata* in a chain of similar fragments KS 3 10 and TS 3 1 8 1 have *prāṇam me tarpayata* and *apānam me tarpayata* in parallel formulas VS 6 31 has only *prāṇam me tarpayata* in a parallel formula These parallels in the Samhitās are to be recited over the Nigrabhya waters by the sacrificer at the Soma pressing

(a2) *Touching the eye, face and ear*

81 *sucaksa ahamaksibhyām bhūyāsam, suvarcā mukhena, susrutkarnabhyam bhuyāsam* MG 1 9 25

Well-eyed may I become with my eyes, well-shining with my face, well-hearing with my ears may I become

AG 3 6 7 and PG 2 6 19 have the older form *aksībhyām* for *aksibhyam* AG drops *bhuyasam* at the end Dr Raghu Vir's edition of VG drops *bhūyāsam* at the end but Dr Sastri s edition retains it

The bridegroom-guest after accepting or rejecting the cow offered to him touches the various parts of his body with this formula He touches his eye, face and ear[85] The student who has finished his Vedic studies is to take the bath by which he becomes a *snātaka* He salves himself and mutters this formula[86] This formula is also to be chanted if one sneezes, yawns, sees an unpleasant sight, smells a foul smell or if there is throbbing of the eyes or noise in the ears[87] The formula is cited in the Nirukta to illustrate a benedictory passage[88]

(a3) *Touching the regions of samāna, vyāna and udāna*

82-83 *samānavyānau me tarpaya udānarūpe me tarpaya* MG 1 9 25

Satiate my *samāna* (breathing together) and *vyāna* (cross-breathing) Satiate my *udāna* (out-breathing) and form

PG 2 6 18 has the formula *prānāpānau me tarpaya, caksurme tarpaya, srotraṁ me tarpaya* VG 12 2 has the formulas with *tarpayāmi* for *tarpaya*

85 MG 1 9 25 VG 12 2
86 PG 2 6 19
87 AG 3 6 7
88 Nirukta 7 3 V M Apte Non Rgvedic Mantras in A.G p 54

The bridegroom guest after putting on ornaments touches the various parts of his body The region of *samāna, vyāna* and *udāna* are touched reciting these formulas[89] Reciting these formulas the bridegroom who is honoured as a guest applies perfumes after putting on ornaments[90] The *snātaka* takes up the salves for nose and mouth reciting this Mantra after he has bathed[91]

TS 1 6 3 3 and VSK 2 3 8 have the formulas *samānavyānau me pāhi* and *udānavyānau me pāhi* The TS passage is a part of a larger formula which is recited when the *anvāhārya* cake is set down within the altar after cooking in Darsapūrnāmāsa

(a4) *The bridegroom-guest receives garments*

84 *'brhaspataye tvā' mahyam varuno dadātu* ŚS 7 18 3

To Brhaspati thee, to me may Varuna give (thee).

MS 1 9 4 *has dadati instead of dadātu*

With this formula the Adhvaryu receives the gift of clothes in the Soma sacrifices[92] In the Grhya field, the bridegroom who is honoured as a guest receives garments reciting this formula[93]

(a5) *The guest puts on fresh garments*

85 *yasasā ma dyavāprthivī yasasendrābrhaspatī*
yaso bhagasca mā risadyaso mā pratimucyatām MG 1 9 27

May Heaven and Earth, may Indra and Brhaspati (clothe me) with glory May not glory and luck diminish May I be clothed with glory

PG 2 6 21 has *vidat* for *risat* and *pratipadyatām* for *pratimucyatām*

The bridegroom-guest wears the fresh garment after putting on ornaments[94] After the bath connected with Samāvartana the student wears the upper garment[95]

The reading *pratimucyatām* in our text compared with *pratipadyatām* in PG is more appropriate to the garment being worn

89 MG 1 9 25
90 VG 12 2
91 PG 2 6 18
92 KauG 1 12
93 ŚS 4 3 4 30
94 MG 1 9 2 /
95 PG 2 6 21

CHAPTER XVIII

ANNOUNCEMENT OF THE MARRIAGE

(a) *Rubbing the bride's face with ghee*

86 *priyām karomi pataye devarānam svasuraya ca*
rucyai tvagnih samsrjatu rucisyā pataye bhava
VG 13 2

I shall make thee dear to your husband, his brothers and your father-in-law May Agni unite thee with splendour, may you be agreeable to your husband

The dative *rucyai* may be emended to the instrumental *rucyā* so that it may be construed easily with the verb *samsrjatu* Compare *asnā rakṣah samsrjatāt* MS 4 13 4 See also *saubhagyena tva samsrjatvila* etc, a Mantra used in the same context[1]

In the *pravadana karman* or the rite of announcing the marriage the priest offers oblations to various deities and anoints his hands with the remaining ghee Then he rubs the bride's face reciting this Mantra[2]

This is an *anuṣṭubh* verse but the second pada has nine syllables

87 *saubhagyena tvā samsrjatvila devi ghrtapadindranyagnay-*
yasvini rāṭ vagila dyaurarundhati VG 13 2

May Ila the goddess Ghrtapadi Indrāṇī, Agnayi, Asvini, Rat, Vak, Dyauh, Arundhati unite thee with prosperity

This is one of the two Mantras used to rub the bride's face with remnants of ghee offered to deities[3]

The first part is reminiscent of *saubhāgyena mām samyoja-yasva MG 1 19 4ᵈ* The portion *indrānyagnāyyasvinī rāt* is traced to RV 5 46 8ᵇ The mention of Ghrtapadi indicates that the Mantra was composed to accompany the act of rubbing the bride's face with ghee

1 No 87
2 VG 13 2
3 VG 13 2

(b) *Address to the musical instruments*

88 *yā caturdhā pravadatyagnau yā vāte yā bṛhatyuta*
pasunām yām brāhmaṇe nyadadhuh sivā sa pravadatviha
VG 13 3

Who gives the four fold utterance, who is in Agni, who is in Vāta, who is the Great one belonging to the animals and whom they deposited for the Brahman, let her the auspicious one pronounce here

The Mantra is addressed to the musical instrument made ready for the *pravadana* rite in marriage[4]

(c) *The bride plays the musical instrument*

89 *prajapatiryo vasati prajasu prajāstanvate sumanasyamānah*
sa imah praja ramayatu prajātyai svayam ca no
ramatām sam dadhānah VG 13 4

Prajapati who dwells in progeny, who creates friendly offsprings—may he delight these offsprings, may he rejoice himself with happiness for the progeny (prajāyai)

Having arranged all the musical instruments the bride is made to play them Then the priest mutters this Mantra[5]

This is a *tristubh* verse but has 12 syllables in the third pada

90 *sunam vada dundubhe suprajāstvaya gomukha*
prakriḍayantu kanyassumanasyamanāh sahendrāṇya
kṛtamangalāh KG 17 2

Proclaim prosperity O drum, for excellent progeny, O horn, let the maidens who are friendly and adorned (with ornaments) sport with Indranī

VG 13 4 has *subham* for *sunam, prakīḍantu* for *prakridayantu* and *savayasah samidah* for *kṛtamangalah*

In the *pravadanakarman* the musical instruments like naḍi, tunava, mrdangam, panavam etc are sprinkled with scented water and the bride is made to play them Then the priest mutters this Mantra[6]

4 VG 13 3
5 VG 13 4
6 KG 17.2 and VG 13 4

(d) *Recitation over the bride*

91 *yā te'laksmī matrmayī pitrmayī samkrāmanī sahajā vāpi kācit, tam tisyena saha devatayā nirbhajāmi nirnudāmi sā dvisantam gacchatu tisyabrhaspatibhyam namo namah* KG 18 2

Whatever inauspiciousness is present in thee which originally belonged to thy mother or father, or which transferred itself to thee from some other person, or which is thine from birth—that I separate, drive away with the help of Tisya who is accompanied by his spouse Let it go to the enemy Adoration to Tisya and Brhaspatī

After the bride plays the musical instruments a twig of some sacrificial tree is placed in her hand Following this the formula is recited over her[7]

According to the Commentary of Adityadarsana the giving of the twig of the sacrificial tree to the bride is to remove all evils from her.

7 KG 18 2.

CHAPTER XIX

THE BRIDEGROOM MEETS THE BRIDE

(a) *The Recitation on meeting the bride*

92 *abhrātṛghnīm varūṇāpatighnīm bṛhaspate*
indrāputraghnīm lakṣmyam tāmasyai savitaḥ suva
BG 1 1 24

That fortune which is not brother-killing O Varuna, which is not husband killing O Bṛhaspati, which is not son-killing O Indra, direct that to this woman

AV 14 1 62 reads

abhrātṛghnīm varuṇāpaśughnīm bṛhaspate
indrāpatighnīm putriṇīmasmabhyam savitarvaha

The Mantra is recited when the bridegroom meets for the first time the bride who has put on new garments, applied perfumes, worn garlands and taken her meal[1] The AV verse is used to make the bride rise up before she sets out on the journey to her new home[2]

Whitney compares MP 1 1 3 with AV 14 1 62 and opines that they correspond each other but are quite different verses[3] But it appears that either the AV Mantra was modified in the Apastamba School or both the Mantras had a common source

In the verse is seen reflected the anxiety of the Vedic people to remove the evils in a woman that are a menace to the husband his relations and cattle[4]

93 *'śriyam' ca lakṣmīm ca puṣṭim ca kīrtim cānṛṇyatām*
brahmaṇyam bahuputratām Vaikh 3 2

Prosperity and fortune and affluence and fame and freedom from debt and sacred knowledge and possession of excellent off-springs (may be brought to this woman)

1 BG 1 1 24 ApG 2 4 3 Vaikh 3 2
2. Kauś 76 32
3. See Whitney Translation of the AV 2 752
4 Compare BG 1 16 4

In TA 10 64 the first three words occur ın plural number but ın the same case The MahanU 19 1 reads *srīsca pustīsca ānr°*

One section of the Vaıkhanasas hold that the brıdegroom should recıte thıs Mantra on meetıng the brıde after hıs arrıval ın her house[5]

On enquıry, I understand that thıs Mantra ıs used by Āndhra Brāhmanas at the Trını puȷa ın the fourth nıght after marrıage Thıs Trını puȷā ıs performed after the Śesahoma, and handıng over of a burnıng lıght to the brıdegroom's parents ıs ıts maın feature

(b) *Wıpıng the ınterstıce between the brıde's eye-brows*

94 *ıdamaham yā tvayı patıghnyalaksmıstām nırdısāmı*
BG 1 1 26

Here I shall remove that whıch ıs husband-slayıng (and) ınauspıcıous ın you

RVKH 5 87 8[b] runs *alaksmırnāsayāmyaham* TA 10 1 10 and MahanU 20 10 have *alaksmīrme nasyatu*

Just after theır meetıng the brıdegroom wıpes the ınterstıce between the brıde's eye brows wıth a darbha blade under the recıtal of thıs Mantra[6]

The Mantra is not traced to any earlıer source But the ıdea contaıned ın ıt ıs seen partly expressed ın passages occurrıng ın the RV Khılas, TA and other texts whıch mıght have exerted ınfluence on ıts formatıon

5 Vaıkh. 3 2

6 BG 1 1 26, ApG 2 4 5

THE BRIDEGROOM WASHES THE BRIDE

(a) *The bridegroom sends for water to wash the bride*

95 *vyuksatkruramudacantvapa āsyai brahmanāh snapanam harantu avīraghnīrudacantvāpah* MP 1 1.7

May the waters come up terribly to the sprinkler Let the Brāhmanas fetch water for her May the waters that do not kill the heroes come up

AV 14 1 39 has no *vyuksatkrūramudacantvapah* and it reads *snapanīr* for *snapanam* and *udajantu* for *udacantu* Ppp has *asmai* for *asyai*.

The bridegroom recites this Mantra as he enjoins an even number of persons versed in Mantras, to bring water to wash the bride[1] The Mantra is also used to present the water to the bridegroom[2]

Whitney says the translation implies the obvious emendation of *ajantu* to *acantu*[3] The emendation is not quite necessary since the root *aj* denotes motion like *ac* itself

This MP Mantra is constituted of an improvised portion and the first half of an AV Mantra 14 1 39

(b) *Placing a piece of gold on the yoke hole*

96 *śam te hiranyam samusantvāpah śam te methī bhavatu śam yugasya trdma*

sam te āpah śapavitrā bhavantvathā patyā tanvam samsrjasva. MP 1 1 10

Let gold be auspicious to thee let the waters shine well, let the pillar be auspicious to you, let the hole of the yoke be auspicious, let the waters with purifiers be auspicious then unite (your) body with (your) husband

1. ApG 2 4 7
2. Kaus 75 17
3. Whitney, op cit., 2 747

AV 14 1 40 has *samusantu* for *samusantu, methih* for *te methī, samu* for *athā* and *sprsasva* for *srjasva* KG 25 9 has *samusantu* for *samusantu, tardma* for *trdma, ena* for *athā* and *tanvā* for *tanvam.*

The Mantra is recited when a piece of gold is laid in the yoke-hole which is placed on the Darbha ring already placed on the bride's head [4] The Mantra is also used when the bride is bound to the right yoke-hole and the left yoke hole and a piece of gold is fastened to her forehead after tying the Madhugha mani [5]

The AV reading *samusantu* appears to be the original one in view of the repetition of *sam* in every clause Probably the variation was brought about by the unconscious exchange of *sa* and *sa*

With the word *te* the second pada has thirteen syllables But the verse appears to be a good Jagatī So the AV pada which drops *te* seems to be the original one

The MP reading *athā* also is inferior, for the AV variant *sam* fits in more with the nature of the clauses in the Mantra Moreover *athā* brings a superfluous syllable to the Jagatī pāda

(c) *The bridegroom washes the bride*

97 *hiranyavarnah sucayah pāvakah pracakramurhitvavadya-māpah satam pavitrā vitatā hyāsu tabhiṣṭvā devah savitā punatu* MP 1 2 1

Of golden colours, pure, purifying, the waters have started on their way after destroying the evil In these are spread a hundred purifiers With them may god Savitr purify thee

MS 1 2 1 reads *vitatānyāsu* for *vitatā hyāsu* and *ma* for *tvā* Aps 10 6 1 has *nah* for *tvā* KG 3 5 has *vicakramuh* for *pracakramuh, āsām* for *āsu* and *mā* for *tva* Devapala accepts the reading *vitatānyāsam* instead of *vitatānyasu* The Grhya-Sutras other than the Kausika Sutra cite the Mantra by *pratika.* The Kaus 90 9 mentions the Mantra and its companion verses by the name *hiranyavarnāh*

4 ApG 2 4 8 KG 25 9
5 Kaus 76 12

The sacrificer addresses the Mantra to the consecration waters in which he bathes as he prepares himself for the Soma sacrifice[6] This and the four following Mantras in the MP, are to be chanted in the marriage rite when the bridegroom washes the bride so that the water runs on the gold piece placed on the yoke-hole on her head and then through the yoke-hole[7] Four Mantras are cited by the pratika *hiranyavarnah sucayah pāvakāh* for the occasion of the student's taking his bath in the Samāvartana ceremony[8] Two Mantras are cited by the pratika *hiranyavarnah sucayah* for the same use[9] The Mantra is quoted fully for use in the very same context[10] Kaus 90 9 enjoins that the *hiranyavarnas* should be recited in the guest-reception ceremony before the guest shows his feet to be washed with the *padya* water Four Mantras are cited by the pratīka *hiranyavarnā* for recitation when in the Kanyadāna rite the relatives touch the gold given to the bride's father by the bridegroom The gold is placed in a brass vessel, probably immersed in water[11] The four Mantras are to be chanted while fuel is put on fire in the Caturhautrka Vrata after Jaya and other oblations[12] The pratika *hiranyavarnah sucayah* represents four Mantras for use when water is being poured over the bride's head on which are placed an axe and a piece of gold[13]

The Aps should be the nearest source from which the Mantra is taken to the Mantra pāṭha of the Āpastamba school The Mantra in the Āpastamba-Śrauta has its proto type in MS

TS 5 6 1 1 and AV 1 3 1 are two similar Mantras which bear some resemblance with this Mantra The first pāda in these two Mantras is identical with the first pāda of our Mantra Even though the remaining padas are entirely different in the TS and AV they deal with waters the attributes of which we see in the common first pāda

KG 43 4 probably uses the Mantra in its particular 'fire' context on the false clue that pāvakāh in the Mantra means 'fires' in-

6 Aps 10 6 1
7 ApG 2 4 8
8 HG 1 10 2 AgG 1 3 3
9 MG 1 2 11
10 KG 3 5
11 KG 16 5
12 KG 43 4
13 BhG 1 18 cf ApG 2 4 8

stead of 'purifiers' Since this and three other Mantras are cited by a single pratīka in KG 43 4 Caland conjectures that they 'formed probably a part of the Kathakāranyaka '[14]

98 *hiranyavarnāh sucayah pāvaka yāsu jātah kasyapo yāsvagnih agnim yā garbham dadhire suvarnāstāsta āpah sam syona bhavantu* MP 1 2 2

In whom that are of golden colour, pure, purifying, is Kasyapa born is Agni born, who have held Agni as embryo, who are of good colour let those waters be gentle and friendly to you

MS 2 13 1, TS 5 6 1 1 and KG 3 5 have *indrah* for *agnih* and *virupah* for *suvarnāh* TS and KG read *nah* and MS reads *nā* for *te* These texts drop *ya* in the third pada AV 1 33 1 has *savita* for *kasyapah* and *nah* for *te*

In TS 5 6 1 1 and MS 2 13 1 the Mantra is meant to be addressed to the Kumbhesṭaka in Agnicitι rite TB 2 8 9 3 cites this and the following three Mantras in TS for sacrificing the animal in the Sautrāmani sacrifice This is again one of the five Mantras to be recited when the bridegroom pours water over the bride's head[15] The Mantra is also used by the student who takes *his bath in the Samāvartana ceremony and when the concerned* boy takes his bath after Godāna ceremony[16]

It is possible that the liturgical tradition of the AV hymn had influenced the Grhya-Sutra in the application of this Mantra

99 *yāsām rājā varuno yati madhye satyānrte avapasyan janānām*
yā agnim garbham dadhire suvarnastāsta apah sam syonā bhavantu MP 1 2 3

Amidst whom the king Varuna goes observing the truth and falsehood of men, who are of good colour and who held Agni as embryo Let those waters be gentle and friendly to you

MS 2 13 1 and TS 5 6 1 1 have *madhuscutah śucayo yāh pāvakah* for the third *pāda* For *te* in the last *pāda* MS has *nā* and TS has *nah* AV 1 33 2 has the only variant *nah* for *te* The Mantra as given in the MS 2 13 1 and TS 5 6 1 1 is meant for

14 See Caland The Kāthaka Grhya Critical Note 62
15 ApG 2 4 8
16 Kauś 51 5

MS 2 13 1 and TS 5 6 1 1 have *mā* for *tvā*, *pasyata* for *paśyantu*, *upasprsata* for *upasprsantu* and *me* for *te* The second half in TS runs *sarvān agninr apsusado huve vo mayi varco balamojo nidhatta* MS 2 13 1 drops *vah* This half is very similar to AV 16 1 13 AB 8 6 has the TS version of the Mantra In the first half AV 1 33 4 and 16 1 12 show the same variants as noted in TS and MS AV 1 33 4 has *nah* for *te* in the last *pāda*

In MS and TS the Mantra is to accompany the placing of the Kumbhestakas in the Agnicīti The Mantra is prescribed for recitation by the king who is about to be anointed, in order to appease the waters[17] This is one of the five Mantras recited when the bridegroom pours water on the bride's head on which are placed a piece of gold and a yoke hole[18]

The Mantra is nearer to AV 1 33 4 from the points of view of textual reading and liturgical application The textual variations are mere *uhas* made for the context

102 *śam na āpo dhanvanyāh sam nah santvanupyāh*
sam nah samudriyā āpah śamu nah santu yā imah KG 25 4

May the waters of the dry lands be gentle to us may the waters of the marshy places be gentle to us May the waters of the ocean be gentle to us May these waters be gentle to us

KS 2 1 has *kupyāh* for *yā imāh* AV 19 2 2 has *te* for *nah* in the first and the second *padās* In AV the second half runs *śam te khanitrimā āpah sam yā kumbhebhirābhrtāh*

The Mantra is probably meant to accompany the sacrificer's bath in the *dīksā* ceremony Reciting this Mantra the bride is washed after offering *madhuparka* to the bridegroom[19]

AV 1 6 4 and TA 6 4 1 are two Mantras very similar to ours AV 19 2 2 agrees much with our Mantra in regard to the first half But it has an entirely different second half

103 *pavamanah suvarjanah* BhG 1 18 Pratīka for the Anuvaka TB 1 4 8

The purifying one who belongs to heaven

17 AB 8 6
18 ApG 2 4 8
19 KG 25 4

TB 1 4 8 Contains Mantras which are used to purify the sacrificer This Anuvāka is recited when water is poured over the bride's head by the bridegroom[20] The student washes himself reciting this Anuvāka in the Samāvartana ceremony[21]

104 *'yadāsandyām' upadhāne yadvopavāsane kṛtam*
vivāhe kṛtyām yām cakrurāsnāne tām nidadhmasi
AV 14 2 65

Whatever (evil) has been committed on the seat, on the cushion or whatever on the covering, whatever witchcraft they have made at the wedding—that do we deposit in the bath

With this Mantra the bride is washed[22]

(b) *Sprinkling the bride with water*

105 *'yathā sindhuh' nadīnām sāmrājyam suṣuve vṛsā*
evā tam samrājñyedhi patyurastam paretya AV 14 1 13

As the ocean, the bull (i e, the mighty one) developed (for itself) the sovereignty of the rivers, so dost thou prosper as a queen after reaching thy husband's home

Ppp reads *vṛkāt* for *vṛsā*

The bride is sprinkled with water after her bath This is one of the two Mantras used for the sprinkling[23]

The sense of the Mantra clearly shows that it is connected with the marriage rite and is addressed to the bride The simile connected with ocean and rivers is particularly suitable to the context of bathing the bride with water It helps us to imagine the fairly profuse downpour of bathing water cleansing and carrying every dirty thing before it, like a rushing torrent

106 *'yacca varco' akṣeṣu surāyām ca yadāhitam*
yadgoṣvaśvinā varcastenemām varcasāvatam AV 14 1 35

What splendour is placed in dice, and what in liquor, what splendour, O Aśvins, is in kine, with that splendour protect this woman.

20 BhG 1 18
21 HG 1 10 2
22 Kauś. 75 26
23 Kauś. 75 27

The bride is sprinkled with water after her bath This is one of the two Mantras used for the sprinkling[24]

(c) *Rubbing the bride dry after the bath*

107 *'yadduskrtam' yacchamalam vivāhe vahatau ca yat*
tat sambhalasya kambale mrjmahe duritam vayam
AV 14 2 66

Whatever evil deed (was perpetrated), what ever pollution took place at the wedding, whatever (pollution happened) in the course of the bridal procession—(all) that evil do we wipe off with the dress of the wooer

Ppp reads *sambharasya* instead of *sambhalasya* in the third *pāda*

The Mantra is to accompany the rubbing of the bride dry after her bath with a garment which is soon after carried to the woods and fastened to a tree[25]

There is another AV verse very similar to this Mantra both in language and sense

yadduskrtam yacchamalam yadvā rocimapāpayā
tvayā tadvisvato mukhāpāmārgapamrjmahe AV 7 65 2

The hymn 7 65 is addressed to the plant *apāmārga,* for cleansing Kaus 46 49 uses the hymn in an expiatory rite

The sense of the Mantra under discussion indicates that the Kausikas used the wooer's garment or some cloth supplied by him for rubbing the bride dry after the bath The reference to the pollution on the journey suggests that originally the verse was used for the act of rubbing the bride at a stage in the Marriage ceremony after the bridal procession

(d) *Purifying the bride*

108 *'angādangad' vayamasyā apa yaksmam nidadhmasi*
tanmā prāpat prthivīm mota devān divam mā prāpadur-iantariksam
apo mā prāpanmalametadagre yamam mā prāpat pitrmśca sarvān AV 14 2 69

24 Kaus 75 27
25 Kauś 76 1

Away from every limb of her do we deposit the yakṣma, let that not attain (pra-āp) the earth nor the gods, let it not attain the heaven, the wide atmosphere, let that defilment not attain the waters, O Agni, let it not attain Yama and all the Fathers [26]

Ppp reads *yojyamasyāmupa yaksmam nidhatta nah* in the first two *pādas*

After placing the piece of gold on the bride's head, she is brought to the north of the fire and purified with this Mantra

The sense of the verse warrants us to think that the Mantra was originally meant to be recited on the occasion of purifying a *woman* Its *inclusion in the marriage hymn in AV* and *its only* application in the Marriage ceremony are sufficient evidence to conclude that the Mantra was composed for recitation on the occasion of purifying the bride

CHAPTER XXI

GIRDING THE BRIDE

(a) *Tying the knot with the darbha-rope*

109 *'indranyah samnahanam' pūṣā te granthim grathnātu sa te mā sthādindrasya tvā bahubhyāmudyacche brhaspatermurdhnā harāmyurvantariksam vihyadityastva pṛsthe sādayami* MS 1 1 2

The cord of Indrani May Pusan tie a knot for thee, let that knot of thine rest in me, I hold thee up with the arms of Indra, with the head of Brhaspati I seize thee, traverse the wide atmosphere I shall place thee on the surface of Aditi

TS 1 1 2.2 has *indrānyai* for *indrānyah*, *anu* for *vi* and *devam gamamasi* after *antarikṣam* VSK 1 10 2 reads *indrānyai samhananam* KS 1 2 adds *devamgamamasi* after *harāmi*

The formula is to accompany the tying of the sacrificial straw in the Darsapurnamāsa sacrifice[1] The priest or the bridegroom ties a male-knot with the *darbha* rope after giving the second garment to the bride and this formula is to be recited on this occasion[2] It is also laid down to be addressed to the knot tied by the bridegroom on the garment put on the right shoulder of the bride in the fourth night after the marriage[3]

It may be noted that MG and VG allied to MS use the formula for tying a knot but on different occasions Moreover VG cites the formula by a different pratika *pūsa te granthim grathnātu* and consequently it is seen that it uses only a shorter version

MG distinguishes between two kinds of knots the male knot and the female-knot In Kerala this distinction is made and there the knots are called *ān ketṭu* (*an*=male, *kettu*=knot) and *pen keṭṭu* (*pen*=female)

1 ApŚ. 2 1 4 12
2. MG 1 11 5
3 VG 15 26

(b) *The bridegroom girds the bride*

110 *āsāsānā saumanasam prajam saubhagyam tanūm agneranuvratā bhūtvā samnahye sukrtāya kam* MP 1 2 7.

Wishing good-will, progeny, prosperity, (good) physic, becoming devoted to Agni, whom do I gird for spiritual merits

In Keith's translation of the Mantra *tanūm* is not construed with *āsāsanā,* like the other accusatives But in a note he suggests that it might be translated as 'beauty' and taken along with *āsasāna*[4]

KS 1 10 has *rayim* for *tanum* AV 14 1 42 has *rayim* for *tanum, patyuh* for *agneh* and *sannahyasvāmrtaya kam* for the last *pada* KG 25 4 has *rayim* instead of *tanum,* as in KS

The Mantra is recited when the sacrificer's wife is girded by the Agnidhra in the New and Full Moon sacrifices[5] After washing the bride and making her put on fresh garments the bridegroom girds her with a girdle of *darbha* grass reciting this Mantra[6]

The AV variant *patyuh* for *agneh* in TS and KS renders the Mantra more appropriate for recitation on the occasion of girding the bride in marriage ceremony

The Mantra seems to have been transferred from the context of girding the sacrificer's wife in the New and Full Moon Sacrifices to the context of girding the bride in the marriage ceremony The propriety of the transfer is only too evident Similarly Mantras used on the occasion of shaving the whiskers of the sacrificer are seen transferred to the context of Godana rite

In the Śrauta rite the girding is done and the Mantra is recited by the Agnīdhra and in marriage by the bridegroom This is the practice But from the wording of the Mantra (see the feminine nominatives *āsāsānā* and *anuvratā*) we have to infer that the girding and recital were done originally by a lady This is further confirmed by AV 14 1 42, which is in the form of an instruction to a woman (bride) to do the girding herself (see *sannahyasva*).

4 Trans of TS 1 10
5 Aps 2 5 2 and Vait 2 6
6 ApG 2 4 8 KG 25 4 and Kaus 76 7.

There are some Mantras like this which are but instructions to perform certain items in rituals See MG 1 10 11 *rcā stomam samardhaya* etc See also the Mantra with which water is ordered to be brought for washing the bride AV 14 1 39 and MP 1 1 7

AV 14 2 70 (*sam tvā nahyami payasā* etc) which is recited along with our verse (see Kaus 76 7), as can be gathered from its contents, is meant for recitation by one who girds a woman

The girding of the sacrificer's wife in Śrauta sacrifices signify her initiation into the *vrata* (See—*etadvai patnīyai vratopanayanam*—TB 3 3 3 2) So the girding of the bride in marriage may be interpreted to signify her initiation into married life

111 *sam tva nahyāmi payasā pṛthivyāh sam tvā nahyāmyadbhirosadhībhih*

sam tvā nahyami prajayā dhanena sā sannaddhā sunuhi bhāgadheyam MG 1 11 6

I gird thee with the milk of the earth, I gird thee with waters and plants, I gird thee with progeny, with wealth, being thus girded you win prosperity

TS 3 5 6 1 has *ghrtena* for *prthivyah, āpah* for *adbhih* and *ahamadya sā dikṣita sanavo vajamasme* after *prajaya* in the second half MŚ 2 1 2 7 reads *sa dikṣitā sanavo vācamasmāt*

The Mantra is to accompany the girding of the sacrificer's wife in *dikṣā* in the Soma sacrifice[7] Under the recital of this Mantra the bridegroom girds the bride with a girdle of darbha[8]

We may imagine that the first three pādas of the MŚ verse were taken and a fourth pāda which is quite suitable to the context of girding the bride in marriage was improvised and added to them by the Manavas This fourth pāda resembles the fourth pada of AV 14 2 70 in sense and spirit In the AV the Mantra is included in a marriage hymn So it is quite likely that MG was influenced by AV in the formation and application of this Mantra The AV verse according to Whitney is an artificial variation of TS 3 5 6 1[9]

7 ApŚ 10 9 16
8 MG 1 11 6 and Kaus 76 7
9 MP 1 2 7 a Mantra used to gird the bride in ApG 2 4 8 KG 25 4 and KauŚ 76 7

(c) *Tying a madhugna amulet on the bride's finger.*

112 *'iyam vīrut' madhujātā madhunā tvā khanāmasi,*
madhoradhi prajātāsi sā no madhumataskṛdhi AV 1 34 1

This plant is honey (madhu)-born, with honey we dig thee, forth from honey art thou engendered, (so) do thou make us possessed of honey[10]

After the bride is girded with a rope a Madhughamaṇi (the fruit of the plant called *madhuga?*) is tied to the ring finger on the thread made red by *lakṣa* juice The Madhughamaṇi comes inside the hand and the knot outside[11] The Mantra is also used to crush the amulet at the consummation of marriage[12] It is also used to eat Madhugna in a rite to secure superiority in disputation[13]

The pratīka *iyam vīrut* in Kaus 76 8 is traced to AV 1 34 1 and 7 56 2 But the pratīka appears to represent AV 1 34 1 since the hymn AV 1 34 is connected with a love spell[14] On the other hand hymn AV 7 56 is one against the poison of snakes and insects

The name *madhugha* is differently spelt in the different Mss used by Whitney Probably the original was *madhugha* for it is quite possible that a Mantra in which the word *madhu* is repeated was selected to accompany the tying of Madhughamaṇi

10 Whitney, Translation of the Atharva-veda 1 34
11 Kauś. 76 8
12. Kauś. 79 10
13. Kauś. 38 17.

CHAPTER XXII

GIVING GARMENTS AND ORNAMENTS TO THE BRIDE

(a) *The bride puts on fresh garment*

113 *yā akrntannavayan yā atanvata yāśca devyo antānabhito tatantha*

tāstvā devyo jarasā savyayantvāyusmatīdam paridhatsva vāsah SMB 1 1 5

The goddesses who have spun, woven, (and) spread out, the goddesses who have stretched out the skirts on both sides, may those goddesses weave about you (a cloth of) long life O, woman of long life you put on this garment

AV 14 1 45 puts *ca* just after the second *yāh* and omits *ca* after the third *yāh* It has *tantire* for *atanvata*, *devīh* for *devyah* in both instances, *adadanta* for *tatantha* and *jarase* for *jarasā* JG 1 20 has *antām* for *antān*, *devīh* for *devyah* in both instances and *adadanta* for *tatantha* MP 2 2 5 has *devīh* for *devyah* in both cases, *adadanta* for *tatantha*, *jarase* for *jarasā*, and *āyuṣmān* for *āyusmati* HG 1 4.2 is like MP 2 2 5 with the variation that it has *jarasā* as in SMB BhG 1 13 is like MP 2 2 5 but reads *āyuṣmati* for *āyusmān* AgG 1 1 2 is identical with MP 2 2 5 and AgG 1 5 1 is the same Mantra with *āyusmati for āyusmān* MG 1 10 8 has the following for the first part of the Mantra *yā akrntan yā atanvan ya āvan yā avāharan yāscāgnā devyo'ntārabhito'tatananta* The second part shows the variant *jarase* for *jarasā* MG 1.22 3 is identical with MG 1 10 8 but for the variant *āyuṣmān* for *āyuṣmati* VG 5 9 has the following Mantra:

> *yā akrntan yā atanvan yā avāharan yāścāgnā devīrantārabhito'tanvata tāstvā devīrjarase samvyayantām āyuṣmānayam paridhatta vāsah paridhatta varcah śatāyuṣam krnuhi dīrghamāyuh,*

KG 25 4 has *devīh* for *devyah* in both cases, and *adadanta* for *tatantha* PG 1 4 13 has *devīstantūnabhito tatantha* in the second

pāda and *samvyayasva* for *samvyayantu* In PG is seen a "very much corrupted Mantra".[1]

The Mantra is used to make the bride put on a fresh garment in the marriage rite[2] It is also used in the Upanayana ceremony to make the student wear a fresh garment.[3]

The earliest Vedic text to which the Mantra is traced is AV 14 1 45 But this does not mean that AV, is the source from which the Gṛhya-Sutra got the Mantra For, since it is used in not less than twelve Gṛhya-Sutras it is probable that the Mantra was handed down to various Gṛhya śakhās from a common Gṛhya tradition.

All the Gṛhya texts have the reading *atanvata* while AV 14 1 45 alone has *tantire* as its variant.

'The corruption of *abhito dadanta* (so AV) to *abhito tatantha* (PG SMB Bhavadeva) is of peculiar text-critical interest, not because it is a senseless and unintelligent perversion, but because it is revealed as a corruption by the ignorant failure of the persons responsible for it to change their sandhi in such a way (*abhitas tatantha*) as to fit their blunder This interest is heightened by the fact that we can see the probable occasion of the perversion, to wit the occurrence in the preceding pādā of the words for 'spun', 'wove' 'stretched well (root tan)' [4] The dative *jarase* seems to be more natural than *jarasā* the instrumental But the expression *jarasa vyayantu* giving the sense of 'weaving a cloth of long life about the woman or clothing her with long life' is really more imaginative The variation between *āyuṣmān* and *āyuṣmatī* can be easily explained When the Mantra is addressed to the pupil in the initiation rite *āyuṣmān* is used and when it is addressed to the bride in the marriage *āyuṣmatī* is used

The Mantra speaks about the goddesses weaving a cloth and it contains an instruction to put on a garment So this is quite appropriate for the context of making somebody put on a garment It is almost certain that the Mantra was composed particularly for this context.

1 Oldenberg, SBE XXIX, p 279 note 13

2 GG 2 1 18 KhG 1 3 6 JG 1 20 MG 1 10 8 HG 23 4 BhG 1.13 ApG 1 5 1 Kaus 76 4 PG 1 4 13

3 ApG 4 10 10 HG 1 4 2 AgG 1 1 2 MG 1 22 3 VG 5 9

Kaus 79 13 designates AV 14 1 45 and 14 1 53 as *parıdhāpanīya* (See No 116)

114 *parıdhatta dhatta vāsasaınām satāyusīm krnuta dīrghamāyuh brhaspatıh prāyacchadvāsa etat somāya rājñe parıdhātavā u* SMB 1 1 6

Envelop her with the garment, make her reach hundred years of age, (make) long life (for her) Brhaspatı gave this garment to King Soma for enveloping (himself)

AV 2 13 2 and 19 24 4 have *no varcasā ımam jarāmrtyum* for *vāsasaınām śatāyuśīm* MP 2 2 6 and HG 1 4 2 (AgG 1 1 2) have *enam satāyusam* for *enām satāyusīm* HG 1 4 2 (AgG 1 1 2) has *parı dātavā u* for *parıdhātavā u* BhG 1 13 has *prayacchat* probably a printer's mistake VG 5 9 has the Mantra *āyusmānayam parıdhatta varcah satāyusam krnuhı dırghamāyuh*

The Mantra is used in the marriage rite to make the bride put on a new garment[5] It is used in the Upanayana ceremony to make the pupil put on new garments[6] It is also used in the Godana rite to put a new garment on the child[7] The Mantra is also used in another context by the royal priest as he hands over the fresh garment to the King for his use in the morning[8] The Nakṣatrakalpa prescribes the hymn AV 19 24 which contains the Mantra in the rite known as *tvaṣṭrī* on the occasion of the loss of a garment[9]

The variants in AV do not change the meaning of the Mantra to any tangible extent For, *vāsas* may be taken as a symbol of *varcas*, and *śatāyusam* and *jarāmrtyum* practically signify the same thing The reading *parıdātavā u* should be corrected into *parıdhatavā u*

Some Grhya texts (SMB 1 1 6 BhG 1 13 AgG 1 5 1) contain the reading *enam satāyuṣım* and others (MP 2 2 6 HG 1 4 1, AgG 1 1 2) contain the reading *enam satāyusam* The reason for this variation is that the former texts use the Mantra in marriage rite where reference is to be made to the bride, and the latter texts

5 GG 2 1 18 BhG 1 13 AgG 1 5
6 ApG 4 10 10, HG 1 4.2 AgG 1 1 2
7 Kauś 4 7
8 Whitney *Translation of AV* 1 56
9 *Ibıd* , 2 934

use it in the Upanayana where reference is to be made to the pupil.

The Mantra pointedly refers to garment (vāsas) In the version in the Gṛhya-Sūtras the Vāsas is mentioned twice In all the rites in which the Mantra is used it is to accompany invariably the handing over of a garment for wearing So it is beyond doubt that the Mantra was originally composed for recitation in some particular context connected with a garment, most probably the handing over of a garment

115 *jarām gaccha paridhatsva vāso bhavā kṛṣṭīnāmabhiśasti-pāvā. śataṁ ca jīva śaradaḥ suvarcā rayiṁ ca putrānanusaṁvyayasva āyuṣmatīdaṁ paridhatsva vāsaḥ* PG 1 4 12

Attain to old age, put on the garment, be a protector of human races against curses, and live a hundred autumns with great splendour Envelop thyself with wealth and sons You who are blessed with long life put on this garment

AV 19.24 5 prefixes *su* to *gaccha* and reads *gṛṣṭīnāṁ* for *kṛṣṭīnām abhiśastipā u* for *abhiśastipāvā*, *purūcī* for *suvarcah*, and *rayaśca poṣamupa* for *rayiṁ ca putrānanu* AV has not got the last pāda MP 2.2 7 and HG 1 4.2 (AgG 1 1.2) have *gacchāsi* for *gaccha* and *rāyaśca poṣam* for *rayiṁ ca putrān* The parallel in BhG 1 13 and AgG 1 5 1 are identical with the MP version but for the variant *abhiśastipavatī* for *abhiśastipāvā* PG 2 6.20 has the following Mantra *paridhāsyai yaśodhāsyai sudirghatvāya jaradastirasmi śataṁ jīvāmi śaradaḥ purūcī rāyasposamabhisaṁvyayisye*

MG 1 9.27 has the PG Mantra with *asti* for *asmi* and *jīvema* for *jīvāmi* VG 12.3 has *dhāsye* for *dhāsyai*, *dīrghāyutvāya* for *sudīrghatvāya* and *vasūni cāyyo vibhajāya jīyām* for the last pāda in PG KG 41 7 has *gacchāsi* as in MP, *abhurāpīvān* for *bhavā kṛṣṭīnām*,[10] *purūcī* for *suvarcāh* and *rāyaspoṣam* for *rayim ca putrān*

The Mantra is used in the marriage ceremony to make the bride put on a new (under) garment The bridegroom gives the garment to the bride[11] In the Upanayana rite the Mantra is recited by the teacher when he hands over to the pupil a fresh garment

10 For other variants see Caland's critical notes
11. PG 1 4 12, BhG 1 13, AgG 1 5 1.

for him to envelop with[12] The guest (bridegroom) puts on the fresh garment presented to him in the reception given to him[13] The Mantra is also used by Naksatrakalpa in a rite called *tvastrī* performed on the loss of a garment[14]

The verse is a good trstubh but, PG spoils it by its reading *gaccha* instead of *gacchasi* or *sugaccha*, which makes the first pada deficient by one syllable

The KG reading *abhurāpīvān* is corrupt for the second pada is evidently an imitation of the second pada in RV 1 76 3 *bhavā yajñanāmabhisastipava* Moreover, the Manuscripts of KG have various readings for this portion of the verse

MP 2 2 7, HG 1 4 2 (AgG 1 1 2) and KG 41 7 read *abhisasti pāvā* and it is quite appropriate since according to these texts the Mantra is to be addressed to the pupil in the Upanayana Of the three Grhya Sutras PG BhG and AgG which direct the Mantra to be addressed to the bride in the marriage ceremony the latter two have the *uha abhisastipavati*, but the former contains the masculine epithet BhG and AgG by using the feminine epithet have adapted the verse to suit the marriage context PG has not done so The AV reading *abhisastipa u* is faulty[15]

The second pada seems to afford a clue to fix the rite in which the Mantra was originally employed Metrical consideration and comparison with the second pada in RV 1 76 3 lead us to the conclusion that the second pada of the verse should end in *abhisastipava* and not *abhisastipavati* So the Mantra should have been originally used in a rite where it was addressed to a male and not a female In view of these facts we may conclude that the Mantra was probably composed for use in the initiation rite and later on transferred to the marriage rite

116 *'tvaṣṭā vāso' vyadadhācchubhe kam bṛhaspateḥ praśiṣā kavīnām tenemām narīm savitā bhagasca sūryamiva paridhattām prajaya* AV 14 1 53

Tvaṣṭṛ disposed (vidha) the garment for beauty, by direction of Bṛhaspati, of the poets, therewith let Savitṛ and Bhaga envelop this woman, like Suryā with progeny[16]

12 ApG 4 10 10 HG 1 4 2 AgG 1 1 2 KG 41 7
13 MG 1 9 27 VG 12 3
14 Whitney Trans of the AV 2 934
15 Lanman s note Trans of AV 2 935
16 Whitney Translation of the AV 2 751

Ppp has *nāryam* for *nārım* and *prajāyaı* for *prajayā*

After the bath the bride wears a new garment and this Mantra along with AV 14 1 45[17] is used for the occasion These two verses are designated as *parıdhāpanīyas* and are laid down for dressing the bride towards the end of the marriage rite in the fourth night [18]

According to Whitney, the reading *prajāyaı* in Ppp is decidedly better than *prajayā*

The Mantra pointedly refers to a garment and dressing So it is appropriate for the context of the bride's wearing a new garment The simile *suryāmıva* indicates that the author of the verse had *suryavıvāha* (see RV 10 85) in mind when the Mantra was composed

(b) *Recitation after the bride has put on fresh garments*

117 *parīdam vāso adhıdhah svastaye, bhurapı nāmabhısastıpavatı satam ca jıva saradah purucırvasunı carya vıbhajası jıvatı* BhG 1 13

Thou hast put on the garment for well being Thou hast become the protectress of friends from imprecations Live hundred long autumns Living long mayest thou the noble one distribute wealth.

AV 2 13 3 and 19 24 6 have *adhıthaḥ* for *adhıdhāh* AV 2 13 3 has *gṛṣṭınam* for *apınam*, *abhısastıpā u* for *abhısastıpāvatı*, and *rayasca poṣamupasamvyayasva* for the last pāda (cf *jarām gaccha* etc) AV 19 24 6 has *abhurvapınam* in the second pāda, *cāruh* for *cāryā* and *jīvan* for *jıvatı* MP 2 2 8 has *abhısastıpāva* for *abhisastıpavatı*, *aryah* for *āryā* and *jıvan* for *jıvatı* HG 1 4 3 (AgG 1 1 2) has *abhısastıpava* for *abhıśastıpāvatı* and *cayyah* (*vāyyah* in manuscript No 3822 in Travancore University) for *caryā* and *vıbhajāsa* for *vıbhajāsı* AgG 1 5 1 has *cāyyā* for *cāryā* and *vıbhajāsu* for *vıbhajası* VG 5 9 has the following Mantra

śatam ca jīva śaradah purūcī vasūnı cāyyo vıbhajāya jıyān? KG 41 7 has *bhavāpīvān* (cf *abhūrāpīvān in jarām gaccha etc*

17 Kauś 76 4
18 Kauś 79 13

No 115) for *abhurāpīnam*, *abhisastipāvā* for *abhisastipāvati*, *suvirah* for *purūcih*, *cagrah* for *cārya* and *vibhajasva* for *vibhajāsi*

The Mantra is recited just after the bride has put on fresh garments in marriage rite[19] It is used in the Upanayana rite for recitation over the pupil who has put on the garment presented to him[20] In the Godana ceremony also the Mantra is muttered when the child is being wrapped in a garment[21] AV 19 24 in which the Mantra occurs is used in the *tvāṣṭri* rite performed in connection with the loss of a garment[22]

AV 2 13 3 and 19 24 6 give the correct reading *adhithah*, instead of *adhidhah* The AV reading *grṣṭinam* is to be emended to *krstinam*[23] In the verse *jarām gaccha* etc (No 115) KG alone has the reading *abhuh* while all other texts read *bhava* In this verse KG alone reads *bhava* while all other texts show the reading *abhūh* The reading *apivan* for *grstinam* in AV and *apīnām* in other texts is peculiar to KG The reading *cāryah* has got many variants *caruh* in AV *cāgrah* in KG and *cayyah* (cayo, cārye—see Kirste) in HG 1 4 3 and VG 5 9, *caryah* in MP 2 2 8 and AgG 1 1 2, *cayyā* in AgG 1 5 1 The reading *caryah* is adapted for the Upanayana rite where the word refers to the pupil According to Whitney *caruh* in AV is of suspicious genuineness[24] The word *vibhajasi* has *vibhajāsa* (HG 1 4 3), *vibhajasva* (KG 41 7) *vibhajāya* (VG 5 9) and *vibhajasu* (AgG 1 5 1) as variants Of these the last two appear to be faulty The reading *jiyan* in VG 5 9 is faulty and *jivan* accepted by many texts is the correct one

The Mantra as borne out by its contents was very probably composed for recitation after one has put on a garment in a rite And most probably the rite for which it was composed was Upanayana, since the *uhas* introduced in the Mantra to make it fit for marriage context are found to spoil its metre

Both by language and sense this is a companion verse to *jarām gaccha* etc (No 115) and *paridhatta dhatta* etc (No 114)

19 See BhG 1 13 AgG 1 5 1
20 ApG 4 10 10 HG 1 4 3 AgG 1 1 2 VG 5 9 KG 41 7
21 Kauś 54 7
22 See Nakṣatrakalpa
23 See Whitney s translation of AV 1 57
24 See Whitney s note on the verse AV 19 24 6

VG 5 9 gives only half of each of the Mantras *parıdhatta dhatta* etc and *parīdam vāsaḥ* etc in a modified form The third pāda in VG is evidently an imitation of the third pāda in RV. 10 18 4—*satam jıvantu saradaḥ purūcīḥ*

118 *anayā saha maya karmānı kartavyānı prajascotpādayıtavyāḥ tadarthamenām parıneṣye* AgG 1 5 1

Duties are to be performed by me along with this lady, offsprings are to be procreated For that I shall marry this lady.

The context of the passage is not specified in AgG Since it appears after the Mantra *parıdam vasaḥ* etc, one may presume that it is said after the bride is made to put on fresh garments

It is a peculiar feature of AgG that it gives the Mantrapāṭha for marriage before the ceremony is described The Mantra under discussion is given in the Mantrapatha but in the description of the ceremony it is not mentioned

The passage reflects something like an oath taken by the bridegroom before he marries It contains the object of marriage cherished by the Hindus The word *parınesye* is used in its later sense This indicates that this is certainly a very late addition to the marriage Mantras

(c) *The bridegroom adorns the bride*

119 *'prajapatıh somam' rajanamasṛjata tam trayo vedā anvasṛjyanta tān haste kuruta atha ha sıta savıtrī* TB 2 3 10 1

Prajapatı created king Soma After him three Vedas were created They were placed in hand Then Sītāsavıtrı

This is not a Mantra but the beginning of a Brahmana portion narrating a legend connected with Sıtasavıtrı, king Soma and Prajapatı According to Sāyana Prajapatı performed the Kamya rite (Sthāgarālankāra) to make Soma reciprocate Sıtasāvıtrı's love for him.

A particular sect of the followers of Vıkhanas advocate the practice of the bridegroom ornamenting the bride when he goes over to her house For this context the passage is used[25]

25 Vaikh 3 2

Caland in a note says that the passage up to *sītāsāvitrī* (incl) corresponds to the *pratīka* The reason for putting this limit is not given It may also be noted that in TB *sītāsāvitrī* is the beginning of a sentence That the Brahmana portion deals with a rite of decoration (*alankāra*) might be the fact that recommended the passage for use in the Grhya context of putting ornaments on the bride The Sthāgarālankāra is described as a separate rite in the marriage ceremony in the Agniveśya Grhya, and the description is based on TB 2 3 10 2

Here we see that a Brāhmana passage is used as a Mantra in Grhya-Sūtras[26]

(d) *Adorning the bride with garments, ornaments etc*

120 *'teja āyuh sriyam dhanyam' sumangalam yaśasvinam dasaputramavighnam kāmayate indrāputraghnīm lakṣmyam tāmasyai savitah suva* Vaikh 3 4

For splendour, life (long) and prosperity, for ten sons, blessed, auspicious and glorious unhindered does she long for O Indra, O Savitr, the glory that removes sonlessness, speed ye to her

Reciting this Mantra the bridegroom adorns the bride with garments, ornaments perfumes etc, which he has brought with him *This is done soon after he arrives at the bride's house Only* a sect of the followers of Vikhanas observes this particular detail in marriage ceremony[27]

Without the part *daśaputram avighnam kāmayate* the Mantra is a good *anuṣṭubh* The second part of the Mantra, is traced to BG 1 1 24 in an identical form This Mantra is quoted in MP 1 1 3 and Vaikh 3 2 The context of the Mantra in BG, ApG and Vaikh is the first meeting of the bride and the bridegroom The contexts of this Mantra and the BG Mantra are similar and the Mantras also textually agree to a great extent So, this is an instance of the two versions of probably the same Mantra employed in two different but corresponding contexts in the same Gṛhya rite

26 See also *prajāpatirjayānindrāya* etc, another instance of a Brāhmana passage being used as a Mantra in PG 1 5 9

27 Vaikh, 3 4.

CHAPTER XXIII

NANDIMUKHA AND AGNIMUKHA OBLATIONS

(a) *Uniting the Fire*

123 *'yadākūtam' manasā jātavedah* (etc?) MG 1 10 9

O, Jatavedas what has been the innermost wish of the mind

After giving the garments to the bride the bridegroom unites the fire (*agniyojana*) with the Mantra *yukto vaha*—etc (No 132) and this Mantra [1]

The Mantra is cited by the pratika *yadākūtam* in MG 1 10 9 and 2.2 15 But it is not traced to any known pre-Gṛhya text Dr Knauer has given the first pāda in his index to the Mantras The full text of the Mantra is yet to be obtained According to the commentary on MG the verse is a *prakarana ṛk* [2]

(b) *Putting fuel on the Fire*

124 *ayam ta idhma atmā jātavedastenedhyasva vardhasva ceddha vardhaya cāsmān prajayā pasubhirbrahmavarcasena, annādyena samedhaya, svāha* AgG 1 5 1

This fuel is thy own Self, O Jatavedas with it blaze and increase, O Blazing One, and increase us with progeny (and) cattle with holy lustre and nutrition advance us [3]

AV 19 64 2 reads

idhmena tva jātavedah samidhā vardhayāmasi
tathā tvamasman vardhaya prajaya ca dhanena ca

HG 1 2 11 has *indhi* for *iddha*

In the marriage ceremony the bridegroom accepts the bride along with dowry Then the fire is to be established With this Mantra fuel is anointed with ghee and put on the fire [4] In the

1 MG 1 10 9
2 See Knauer's Edition, 90
3 V M Apte Non-Ṛgvedic Mantras in AG , 12
4 AgG 1 6 1.

Pārvaṇa Sthālıpāka (the norm of Pākayajñas) the Mantra ıs used for sprınklıng the fuel wıth ghee[5] In the Upanayana ceremony the Mantra ıs used to anoınt the fuel wıth ghee and to put ıt on the fire[6] The parallel ın AV 19 64 2 ıs used to accompany the layıng of fuel on the fire ın the Upanayana ceremony[7]

The readıng *ındhı* for *ıddha* ıs not a very happy one The descrıptıon of Upanayana ın HG ıs copied ın AgG wıth only a few varıatıons here and there But wıth regard to thıs readıng AgG' dısagrees wıth HG and agrees wıth AG Thıs fact also shows that the HG readıng ıs rather spurıous

AV 19 64 2 ıs a prototype of the formula The AV passage ıs metrıcal and whıle thıs formula ıs unmetrıcal So, ıt follows that *prose formulas used to be composed ın Grhya sphere wıth the aıd of early metrıcal Mantras* Thıs formula ın prose ıs an enlarged form of the AV verse, and ıt contaıns an ınflated lıst of thıngs prayed for Perhaps ıt was made wıth thıs purpose ın vıew

(c) *Nandīmukha recıtatıon*

125 *'ıdā devahūh', manuryajñanıh, brhaspatıruktāmadanı samsısad vısve devāh sūktavacah prthıvımātarmā mā hımsīh, madhu manısye, madhu janısye madhu vaks yāmı madhu vadısyāmı madhumatım devebhyo vaca mudyasam śusrūsenyām manusyebhyastam devā avantu, śobhāyaı pıtaro'numadantu* TS 3 3.2 1

Ida that calls the gods Manu that guıdes the sacrıfice may Brhaspatı say the hymns and acclamatıons The all gods that are recıters of hymns O earth mother do not harm me I shall thınk of honey I shall produce honey I shall proclaım honey I shall speak of honey May I say honıed words to gods words worthy of hearıng to men May gods protect me as such For lusture may the Pıtrs rejoıce ın the same manner

Thıs ıs a *pratıgāra* Mantra ın the Soma sacrıfice The Adhvaryu recıtes thıs remaınıng at the entrance of the sacrıficıal altar[8]

5 AG 1.10 12
6 HG 1 2 11 and AgG 1 1 1
7 Kauś 51.26
8 Apś 12 27 11

At the commencement of the marriage rite the guardian of the bride performs the Nandimukha This Mantra is recited after he takes his seat resting his left knee on the ground and raising the right one[9]

The Śrauta context of the Mantra as one sees in the ApŚ 12 27 11 has no similarity whatsoever with its Gṛhya context, but for the fact that in both the contexts the Mantra is used for invocation unaccompanied by a ritual act The Nandimukha is performed to please the Pitṛs and as such the passage ending with *pitaro numadantu* has a point of appropriateness for use in this Gṛhya context

(d) *The bride pushes forward a rush-mat*

126 *'pra me patiyanah panthah kalpatam'*
siva arista patilokam gameyam GG 2 1 20

Let the path that is trodden by (my) husband be accessible to me May I reach the husband s world lucky (and) unhurt

The bridegroom leads the bride to the fire and makes her recite this Mantra as she pushes forward a rush mat or some other seat of that kind placed to the west of the fire[10] The bridegroom asks the bride to push the mat forward in the following words *imamerakam daksinena padenabhiyahi*[11].

In case the bride does not recite this Mantra it is modified and recited by the bridegroom In the modification *me* is substituted by *asyah* and *gameyam* by *gamyah*[12]

This Mantra occurs only in the Gṛhya texts connected with the Sama Veda

(e) *Recitation over the pot for pranita waters*

127 *yā oṣadhayah* (*pratika* for an *anuvaka*) VG 14 6

The Anuvāka MS 2 7 13 represented by the above pratīka contains Mantras for recitation on the occasion of the symbolical sowing in connection with the preparation of the ground for estab-

9 BG 1 1 24
10 GG 2 1 20 JG 1 20
11 JG 1 20
12 JG 1 20

lishing fire After arranging the seat for the couple behind the fire, herbs and grains are collected in the pot for pranita waters under the recital of this anuvāka[13] It is cited with the same pratīka for recitation by the student after taking a dip in water in the rite of concluding the annual studies[14] It is also used in a ceremony in the eighth month of pregnancy[15] The parallel anuvākas in KS and TS are used for oblations in the bijāvapanīya rite[16] The anuvāka is also recited while mixing together the *vānaspatyas,* and stirring them in water in a rite against miracles[17] The anuvāka is laid down in the *cūdākarna* rite for recitation over the child[18]

The anuvāka is connected with plants and hence apparently appropriate to the contexts of sowing and collecting together herbs and similar ritual details

(f) *Sprinkling water on the sides of the sacred Fire*

128-130 *adite'numanyasva*

anumate'numanyasva sarasvate'numanyasva

O Aditi, may you approve O, Anumati, may you approve O Sarasvati, may you approve

KS 35 12 adds *na idam* to the second formula AV 6 131 2 inserts *anvidam* between *anumate* and *anumanyasva* GG 1 3 3 reads *sarasvatyanumanyasva*

In a special sacrifice to the Ādityas, the expelled king acts as if he is taking the dust on the foot of the victorious sovereign, reciting the first formula This sacrifice is supposed to rehabilitate the expelled king to his lost kingdom[19]

All the Grhya Sūtras in which the formulas are traced prescribe them to sprinkle water to the south, west and north of the sacred fire They are used in marriage ceremony,[20] in Upanayana

13 VG 14 6
14 MG 1 5 5
15 MG 1 16 1
16 KG 71 8 AgG 2 5 12
17 KG 72 2 cf the employment in VG 14 6
18 VG 4 3
19 TS 2 3 1 2
20 BG 1 3 22-4 AgG 1 5 1

rite[21] and in Astakā rite[22] They are also laid down for use in Gṛhya rites in general[23]

The formulas are as a rule used to sprinkle water on the sides of the fire in all Gṛhya rituals It is interesting to note that these formulas which are so popular and used collectively in Gṛhya rites are traced to different sources The first is traced to MS 2 21 and TS 2 3 1 2 and the second to KS 35 12 and AV. 6 131 2 and the third one only to Gṛhya Sūtras

All these three formulas have modifications with the ūha *anvamamsthāh* for *anumanyasva* at the end

(g) *Sprinkling water around the Fire*

131 *'deva savitah prasuva' yajñam prasuva yajñapatim bhagāya*

divyo gandharvah ketapuh ketam nah punātu vācaspatir-vācamadya svadāti nah TS 1 7 7 1

O God, Savitr impel the sacrifice, impel the Lord of the sacrifice for good fortune May the divine Gandharva who is the purifier of thoughts purify our thoughts May the Lord of speech today render our speech sweet

MS 1 11 1 VS 11 7, and VS 30 1 read *svadatu* for *svadāti* KS 13 14 omits *nah* in the third pāda VS 9 1 has *vācam nah svadatu svāhā* for *vācamadya svadāti nah* at the end VSK 10 1 1 has *imam* for *yajñapatim*

The Mantra is used to offer a butter oblation to Savitr at the beginning of *istis* in the Vājapeya sacrifice[24] It is used to offer oblation to Savitr in the Agnicayana,[25] to offer an oblation to Sāvitr in Purusamedha before the animal is slaughtered[26]

All the Gṛhya Sūtras in which the Mantra occurs use it for sprinkling water round the sacred fire[27] It is found used in mar-

21 HG 1 2 8 and AgG 1 1.1
22 AgG 3 2 1
23 GG 1 3 1 and KhG 1 2 17
24 ŚB 5 1 1 16
25 ŚB 6 3 1 19 Apś 18 2 10
26 Apś 20 24 6
27 BG 1 3 25

riage ceremony,[28] and in Upanayana rite[29] It is also laid down for general use in Gṛhya rites[30]

In the Śrauta ceremonies the Mantra is found invariably used to accompany an oblation offered to Savitr This application is quite justified since the Mantra is connected with the god Savitr But in the Gṛhya Sutras it is invariably prescribed for sprinkling water round the fire This application is probably based on the reference to purifying made in it. The Mantra has a modification with the reading *prāsāvīh* for *prasuva*[31]

(h) *Agnimukha Oblation*

132 *yukto vaha jātavedah purastādagne viddhi karma kriyamānam yathedam*

tvam bhisag bhesajasyāsi kartā tvayā ga asvān puruṣān sanemi svahā BG 1 3 33

United O, Jatavedas carry (the *havis*) forward O Agni, perceive this act (of sacrifice) that is being performed Thou art a physician, the creator of medicine Through thee may I win, cows, horses, and men Hail!

AV 5 29 1 puts *purastāt* at the beginning of the Mantra But Ppp agrees with the BG version AV omits *karma* and reads *gāmasvam purusam* for *gā asvān purusan* and *sanema* for *sanemi* HG 1 2.18 has *sanema* for *sanemi* One of the manuscripts used to edit BG also reads *sanema* VG 1.23 reads *idam* for *agne*, *iha* for *idam*, *gopta* for *karta* and *gamasvam purusam* for *ga aśvān purusan* It drops *karma* in the second pada and adds *prasuta* after *tvayā* in the last pāda The KG (47 6) version runs

yuktah purastadiaha havyamagne viddhi kriyamānam mayedam tvam bhiṣagbheṣajasyāsi goptā tvayā prasutā gāmasvam puruṣam sanema

This is one of the Mantras used in Agnimukha oblations in the marriage rite[32] With this Mantra the teacher offers one of the four oblations offered between the two *ājyabhagas* in the Upa-

28 Vaikh 3 4 and AgG 1 5 1
29 HG 1 2 10
30 GG 1 3 4 KhG 1 2 20 and ApG 1 2 3
31 BG 1 4 37, ApG 1 2 3 AgG 1 3 4
32 BG 1 3 33

nayana ceremony[33] The Mantra is also to accompany an oblation in *Pakayajña*[34] Along with another Mantra *yadākūtam*, etc, it is used to unite Fire after *ajyabhagas* which follow the presentation of garments to the bride[35] One of the five butter oblations in the Pakayajña is offered under the recital of this Mantra[36] It is also seen prescribed to accompany a libation in Parvan ceremony[37]

The Mantra is used in seven Grhya-Sūtras for oblations and its sense is in perfect harmony with this use MG alone prescribes it for the context of yoking the fire

The Mantra seems to suggest a comparison between Agni and a bull Just like the bull carries weight as it is yoked Agni is asked to carry the oblation to gods soon after he is yoked to the sacrificial ceremony.

133 *catasra āsāh pracarantvagnaya imam no yajñam nayatu prajānan ghrtaṁ pibannajaram suvīram brahma samid bhavatyāhutīnam* BG 1 3 34

Let the fires spread over the four quarters May he, knowing well, guide this sacrifice of ours Drinking the melted butter, unperishing, full of heroes, the holy power is the kindling stick of the libations

TS 5 7 8 2 has *pinvan* for *pibam* in the third pāda

The Mantra is cited to put down the 'tortoise' brick before the Svayamātrni brick in the Agnicıti rite[38] This is one of the Mantras used to sacrifice the Agnimukha oblations just after the *ājyabhaga* offering in the marriage ceremony[39]

The Mantra is quoted in full in BG and it is traced to TS Probably BG quotes the Mantra in full due to the variant *piban* for *pinvan* in TS Due to such immaterial variant the author of BG seems to believe that the Mantra is separate from the TS Mantra

33 HG 1 2 18
34 VG 1 23
35 MG 1 10 9.
36 KG 47 6
37 Kauś 3 16
38. TB 5 7 8 2 Aps 16 25 2
39 BG 1 3 34

134 *virūpākṣa mā vibādhistā mā vibādha vibhādhithāh nirrtyai tvā putramāhuh sa nah karmāni sadhaya, svāhā* BG 1 3 36

O, Virūpākṣa mayest thou not injure me You harm me, you pain me Mayest thou who art said to be the son of Nirrti, promote our actions Hail!

AgG 1 5 2 reads *paribādha* for *virūpakṣa* The Mantra accompanies one of the Agnimukha oblations in the marriage rite[40]

The AgG variant *paribādha* has little significance since the verb *vibādha* is already in the Mantra It is used only in BG and AgG It may be noted that many Mantras are commonly used by BG and AgG in Agnimukha

135 *virupaksam aham yaje nijangham sabalodaram yo mā yam paribādhate sriyai pustyai ca nityadā, tasmai svāha,* BG 1 3 37

I sacrifice to Virupaksa with shanks tapering downwards and with spotted stomach To him who harms me, for prosperity and abundance always, Hail!

AgG 1 5 2 drops *nityada* in the last pada

This is one of the Mantras used to offer the Agnimukha oblations in marriage rite[41]

AgG 1 5 2 contains two more fragmentary formulas connected with Virupakṣa (1) *virupakṣaya svaha* (2) *dantāñjaye svāhā* The suggestion that *dantāñjaye* should be changed to *dantān yaje* made in AgG by the editor is unwarranted Compare SMB 2 4 5 which contains the Prapada and Virupākṣa formulas *virupakṣo'si dantañjistasya te sayyā* etc

The Virupāksa formulas are to be recited before sacrifices After the recitation of the Prapada formula the sacrificer holds his breath, thinks about his object of desire, and breathes out as he begins the Virūpakṣa formulas[42]

40 BG 1 3 36 and AgG 1 5 2
41 BG 1 3 37 and AgG 1 5 2
42 Brhu 6 3 3

136 *yā tirascī nipadyase'ham vidharanī iti*
tām tvā ghrtasya dhārayā'gnau samradhinīm yaje BG 1 3 38.

Thou who liest down crosswise thinking "I keep (all things) assunder", to thee shall I offer worship with the stream of melted butter

It seems that the creation of the deity of the Mantra was in a way stimulated by the constantly changing aspects of the burning fire with the fire-brands lying in various positions across the fire

ŚS 4 18 1 reads *nipadyate* for *nipadyase, yaje samardhanimaham* for the last pada and omits *tva* in the third pada SMB 1 6 5 reads *nispadyate* for *nipadyase* and *jaye samdharanimaham* for the last pada AgG 1 1 1 reads *samradhinyai* for *samradhinim* AgG 1 5 1 and JG 1 12 read *juhomi visvakarmani svahā* and *samrādha radhayāmasi samradhayai svahā* respectively for the last pada

The Mantra is to accompany an *ajya* oblation in the Mantha ceremony performed for the attainment of greatness It is also used for an ajya oblation in Sulagava sacrifice after sprinkling the boiled omentum thrice with water[43] This is one of the Mantras chanted on the occasion of offering Agnimukha oblations in the marriage ceremony[44] The Mantra is used for one of the oblations offered by the student after placing the ear-rings in *darvi* in the Samavartana ceremony[45] It is cited by the pratika *ya tirasci* for an oblation after presenting the bride with the garment[46] With the Mantra an *ajya* oblation is offered when the child comes out of its mother s womb[47] The teacher is to recite this Mantra when he perfoms *ajya* oblations after sacrificing the *ajyabhāgas* in the Upanayana ceremony[48] It also accompanies one of the thirteen oblations after Darvihomas in the marriage ceremony[49] Jaiminīyas use the Mantra for one of the seven *ājya* oblations offered by the bridegroom while seated on the mat with the bride[50]

43 ŚS 4 18 1
44 BG 1 3 38
45 AgG 5 12 9
46 BhG 1 13
47 GG 2 7 14
48 HG 1 2 18 AgG 1 1 1
49 AgG 1 5 1
50 JG 1 20

The Mantra has got a modification[51] which begins with *yā anucī* and ends with *agnau samradhinyai devyai svahā* It is used in AgG to accompany one of the thirteen oblations after Darvihomas in the marriage ceremony In BhG 1.13 this modification is cited by the pratika *yā anucī* for recitation when an oblation is offered after presenting the bride with garments in marriage rite

Another modification of the Mantra runs as follows

> *ya tirascī nipadyase'ham maryāda vidharanī iti tām tvā ghṛtasya dhārayā juhomi vaisvakarmanī kāmyai svadha namah svahā* This is used in AgG 3.2.1 for an expiatory *ājya* oblation in the *aṣṭaka* rite

The Mantra and its modifications are cited by *pratikas* in BhG 1 13, but they are not traced in any of the pre-Gṛhya Sūtra texts belonging to the Taittiriya śākhā.

137 *samrādhinyai devyai svahā*
prasādhinyai devyai svāha. BG 1.3.39

To the propitious goddess, Hail' To the accomplishing goddess, Hail'

BhG 1 13 has only *samradhanyai* and *prasādhnyai* JG 1.20 has *samrādhāyai svaha* attached to the preceding Mantra *yā tirascī nipadyase* etc (No 136)

The fragments are used for the Agnimukha oblations in marriage rite[52]

The formulas are chanted while offering two oblations just after giving new garments to the bride,[53] in the Samāvartana rite after putting the ear rings into the sacrificial spoon when the student takes his ceremonial bath,[54] and in the Upanayana rite between *āghāra* and *ājyabhāga* oblations.[55]

These two fragments and their parallels are connected with the Mantra *yā tirascī* etc Sometimes they are treated as exten-

51 AgG 1 5 1
52 BG 1 3 39 AgG 1 5 1 and JG 1 20
53 BhG 1 13
54 AgG 3 12 9
55 HG 1 2 11 AgG 1 1 1

sions of this verse and sometimes they appear as independent fragments immediately following it

138 *yāvanto vedāstvayi jātavedah striyam codghnanti purusasya karma*
tebhya etaddhūyate bhāgadheyam te mā trptāstarpayantu kāmayaih, svāhā AgG 1 5 2

Whatever gods (*devāh*) are in you, O Jātavedas, that destroy the woman, and the action of man, to them this portion for prosperity, may they who are satisfied satisfy me by (securing me my) desires

ŚB 14 9 3 2 has *devāh for vedāh, tiryañco* for *striyam cot, kāmān* for *karma* and *tebhyo aham bhāgadheyam juhomi* for the third pāda

In the Mantha ceremony for the attainment of greatness this Mantra is used to offer the first *ājya* oblation in the fire[56] The Mantra is also used to perform the Agnimukha oblation in the marriage rite[57]

139 *ākūtyai tvā kāmāya tvā samrdhe tvā purodadhe amrtatvāya jīvase* AgG 1 5 2

For intent thee, for desire thee, for prosperity thee I offer in front, for immortality, for life Hail'

In TS 3 4 2 1 and KS 13 11 the first part is used to make an offering in the sacrifice of barren goat[58] In TB 2 5 3 2 it is included among the Upahoma Mantras and it is to be used in *sankalpa* at the beginning of rites[59] The formula is used to offer Agnimukha oblations in the marriage rite[60] The same Mantra without *svāhā* is addressed to a priest by a Rājanya or Vaiśya who proposes to perform a Pākayajña[61]

The Mantra is completely traced only in TB 2 5 3 2 and there it is included among the Upahoma Mantras Since AgG is con-

56 ŚB 14 9 3 2
57 AgG 1 5 2
58 Aps 19 17 9
59 *karmanamādau sankalpe viniyogah.* Bodhayana See Sayana's commentary on TB
60 BG 2 6 4
61 AgG 1 5 2.

nected with TB and the Upahoma Mantras in it are very often found in Grhya rites, TB should be the source of the Mantra

140. *ākūtimasyāvase kāmamasya samrdhyai*
indrasya yuñjate dhiyah, svāhā AgG 1 5 2

They harness this Indra's intent for protection, his desire (and) thoughts for prosperity

According to Bodhāyana it is to be used in *Samkalpa* at the beginning of rites[62] With this formula is performed one of the Agnimukha oblations in marriage[63] The Mantra without *svāhā* is recited by a *purohita* who is requested by a Rājanya or Vaiśya, to co operate in the performance of Pākayajña.[64]

141 *ākutim devīm manasah purodadhe, yajñasya mātā suhavā me astu, yadicchāmi manasā sakāmah, videyamenad-dhrdaye nivistam svāhā* AgG 1 5 2

I put before the mind the divine intent Let the mother of sacrifice, be easy of invocation to me What do I who are desirous, wish for in my mind, may I find it placed in my heart.

AV 19 3 2 has *subhagām* for *manasah, cittasya* for *yajñasya, no* for *me* The second half in AV runs

yāmāśāmemi kevalī sā me astu
videyamenām manasi pravistām

According to Bodhāyana the Mantra is to be used in *samkalpa* at the beginning of rites[65] This is one of the Mantras used for Agnimukha oblations in the marriage rite[66] It is also prescribed for contemplation by the sacrificer at the beginning of a Pāka-yajña[67]

62 See Sayana's commentary on TB 2 5 3 2
63 AgG 1 5 2
64 BG 2 6 5 cf the preceding Mantra
65 See Sayana's commentary on TB 2 5 3 2
66 AgG 1 5 2
67 BG 2 6 6

CHAPTER XXIV

JAYA, RĀSTRABHRT AND ABHYATĀNA OFFERINGS

(a) *Jaya offerings*

142-147 *ākūtyaı tvā svāhā bhutyaı tvā svāhā, aryamne tvā svaha samrddhyaı tva svāhā, kamāya tva svāhā prajāpataye* MG 1 10 11

For ıntent to thee, haıl ! For prosperıty to thee, haıl ! For companıon to thee, haıl ! For affluence to thee, haıl ! For desıre to thee, haıl ! To Prajapatı haıl

TS 3 4 2 1 and KS 13 11 have got only four parallel formulas and two of them are ıdentıcal wıth the first and fifth formulas gıven above The other two parallel formulas are *samṛdhe tva svāhā* and *prajapataye svaha* VS 10 5 has the thırd formula wıthout *svahā* MŚ 1 5 6 20 has *akutaya svaha* and MŚ 4 3 30 has the second formula ın ıdentıcal form VŚ 1 4 4 45 has *akutaya svaha* and *ākutaye svaha* MG 1 4 5 has only *akutaya svāha* Kaus 5 7 has the first formula, *samrdhe tva svaha* and the fifth formula KG 25 16 cıtes the three formulas *ākutyaı tvā, kāmaya tva* and *samrdhe tvā* by the pratıka *akutyaı* VG 14 12 contaıns all the formulas wıth the exceptıon of the thırd one It has both *samrdhe tva svaha* and *samrddhyaı tvā svahā* In the fifth formula VG substıtutes *kamaya* wıth *kamayaı*

In TS the formulas are used to make offerıngs at the tıme of wavıng the fire ın optıonal and occasıonal ceremonıes KS 39 5 uses the parallel to the second formula to make an offerıng to Mahāvıra in the Pravargya ceremony VS uses the formula *aryāmne tvā* to spread the tıger skın ın the Rajasuya VŚ cıtes the parallels of the first formula for use ın Jayahoma

The sıx formulas are to accompany the Jaya oblatıons ın marrıage ceremony[1] They are also used for Samrddhıhoma ın the Full Moon sacrıfice[2] They are prescrıbed by the Kaṭhakas for three oblatıons after Jaya, Rāṣṭrabhrt and Adhıpatya oblatıons[3]

1 VG 14 12 MG 1 10 11
2. Kaus 5 7
3. KG 2.5 16

In the Śrauta and Grhya ceremonies the formulas, as a rule, are used to make offerings The employment of the formulas in MG appears to pre-suppose the *viniyoga* of the parallels in VŚ 14445

In other Grhya sutras different formulas are used for the Jayahoma[4] This 'victory' or 'success' oblation is performed both in Śrauta and Grhya ceremonies

148 *'rcā stomam' samardhaya gayatrena rathantaram brhadgayatravartani* MS 271

Increase the Stoma with the Rk, Rathantara with Gayatra, the Brhat with Gayatri for its metre

The Mantra accompanies an oblation in the Ukhasambharana[5] *It is cited by the same* pratika *for use in the second* purnahuti *in* the Darsapurnamāsa[6] The Mantra is further used for the Jaya oblations in marriage rite[7]

This Mantra does not appear to be appropriate for an oblation, from the point of view of its contents It appears to contain instructions in connection with the recitation of Mantras in sacrifice

149 *prajapatirjayānindraya vrsne prāyacchadugrah prtanājayesu tasmai visah samanamanta sarvah sa ugrah sa i haiyo babhuva svahā* PG 159

Prajapati the powerful one in victorious battles gave victories (Jaya formulas) to manly Indra To him all subjects bowed down, he has become powerful and worthy of sacrifice, hail[8]

TS 3441 has *hi for i* MS 1414 reads

prajāpatih prāyacchajjayanindrāya vrsna ugrah prtanāsu jisnuh tebhirvajam vajaianto jayema tebhirvisva prtanā abhisyāma

This MS version is cited by pratika both in VŚ and VG

In TS 3441 and VS 1414 *this is the* Mantra for the thirteenth Jayahoma in Agnyadheya[9] The Mantra is used for the

4. MP 1 10 9 and PG 1 5 9
5 TS 4 1 1 3
6 VŚ 1 1 1 3
7 MG 1.10.11 and VG 14 12
8 Oldenberg SBE 29.280

thirteenth Jaya oblation in marriage[10] soon after the couple take their seat behind the fire, and in Upanayana[11] It is also cited by pratika for Svistakrt oblation in Pākayajña[12]

PG appears to be influenced by TS in the case of this Mantra

The Mantra looks like a Brāhmana passage from the point of view of its contents but it is metrical in character It is probably because of this that MP has selected a different Mantra to accompany the thirteenth Jaya oblation

(b) *Abhyatāna offerings*

150-151 (150) *agnirbhūtānāmadhipatih sa māvatu indro jyesthānām, yamah prthivyāh, vāyurantariksasya, sūryo divah, candramā nakṣatrāṇām brhaspatirbrahmanah, mitrah satyānām, varuno'pām, samudrah srotyānām, annam sāmrajyānāmadhipati tanmāvatu, soma osadhīnām, savitā prasavānām, rudrah pasūnām, tvastā rūpānām, visnuh parvatānām, maruto ganānāmadhipatayaste māvantu, pitarah pitāmahāh pare'vare tatāstatāmahā iha māvantu* (151) *asmin brahmannasmin ksatre'syāmāśisyasyām purodhāyāmasmin karmanyasyam devahūtyam, svahā* PG 1 5 10

(150) May Agni the lord of beings protect me May Indra (the lord) of the nobles, Yama of the earth, Vayu of the air, the Sun of the heaven, the Moon of the stars, Brhaspati of the Brahman, Mitra of truth Varuna of the waters the sea of the rivers food the lord of royalty protect me May Soma (the lord) of herbs, Savitr of impulses, Rudra of cattle, Tvaṣṭā of forms Viṣnu of mountains, Maruts the lords of hosts protect me May the fathers, the grandfathers, ancient and modern, the fathers, the grandfathers protect me here (151) In this power of holiness in this worldly power, in this prayer, in this Purohitaship, in this sacrifice, in the invocation of the gods[13]

TS 3 4 5 reads *avata* for *avantu* and *karman* for *karmani* in the last formula AV 5 24 1-17 reads *asmin brahmanyasmin*

10 PG 1 5 9 and AgG 1 5 2
11 HG 1 5 9 and AgG 1 1 2
12 VG 1 27
13 Oldenberg SBE XXIX 181-2

karmanyasyāṁ purodhāyāmasyām pratisthāyāṁ cittyāmasyāmākūtyām asyāmāsisyasyām devahūtyām svāhā for the second Mantra and it has no parallel for the first AgG 1 5.2 has *avata* for *avantu* as in TS

TS 3 4.5 gives Mantra to be used for Abhyātāna (spreading over) oblations. The passage *asmin brahman* etc., is to be tacked on to every one of the 18 formulas In AV 5.24 1-17 the parallel to the second Mantra is appended to 17 verses in a hymn addressed to various gods as overlords In Grhya Sūtras the formulas are laid down for Abhyātāna oblations in marriage ceremony[14] and Upanayana rite[15]

The Abhyatāna formula and the AV hymn 5,24 resemble one another to a certain extent in spirit and content

(c) *Offering after the Abhyātanahoma*

152 *sugaṁ nu panthām pradiśan na ehi jyotismaddhehyajaram na āyuh apaitu mrtyuramrtam na āgād vaivasvto no abhayam krnotu, svāhā* PG 1 5 11

Showing us the easy path, come hither Confer on us brilliant, imperishable life May death go away, may immortality come to us, may the son of Vivasvān afford us protection.

KS 2 15[cd] is the first half of the Mantra with the variant *vibhāhi* for *na ehi* TB 3 7 14 4[ab] is the second half of the Mantra with the only variation *agan* for *agāt* HG 1.2 8 is identical with TB 3 7 14 4 and HG 2 17.3 and PG 3 1.3 are the same Mantra as found in KS 2 15

TB 3 7 14 4 to which is traced the second half is used for an oblation in the Gārhapatya hearth in Asvamedha sacrifice on the twelth day[16] The Mantra is to accompany an oblation after the Abhyātānahomas in the marriage ceremony[17] KS 2.15 to which is traced the first half of the Mantra, is used to offer an oblation to Agni Svistakrt in the Āgrayana rite[18] TB 3 7 14 4 to which the second half of the Mantra is traced is used for an expiatory oblation to purify the floor of a newly built house[19]

14. PG 1 5 10 and AgG 1 5 2
15 HG 1 3 10 and AgG 1 1 2
16. ApŚ 21 3 12
17 PG 1 5 11
18 PG 3 1 3 and HG 2 17 3

(d) *Rāṣṭrabhṛt Offerings*

153-158 *ṛtāṣādṛtadhāmāgnirgandharvastasyauṣadhayo'psarasa ūrjo nāma, as idam brahma kṣatraṁ pātu, tā idam brahma kṣatram pāntu tasmai svāhā, tābhyaḥ svāhā*
saṁhito viśvasāmā sūryo gandharvastasya marīcayo'psarasa āyuvo nāma, sa idam etc
suṣumnaḥ sūryaraśmiścandramā gandharvastasya nakṣatrānyapsaraso bekurayo nāma, sa idam etc
bhujyuḥ suparṇo yajño gandharvastasya dakṣiṇā apsarasas stavā nāma, sa idam, etc
prajāpatirviśvakarmā mano gandharvastasyarksāmānyopsaraso vahnayo nāma, sa idam etc
iṣiro viśvavyacā vāto gandharvastasyāpo'psaraso mudā nāma, sa idam etc AgG 1 5 2

Supporting holy order, abounding in truth, Agni is the Gandharva, his Apsarases are the plants, called strength, may he protect this holy power, this worldly power, may they protect this holy power, this worldly power To him hail! To them hail!

The compact, possessing all the Sāmans, the sun is the Gandharva, his Apsarases are the rays called active, may he etc The all-blessed, moon with the rays of the sun is the Gandharva, his Apsarases are the stars called the bright, may he etc The active, winged sacrifice is the Gandharva, his Apsarases are the Ṛk and Sāman verses called hymns, may he etc Prajāpati, all-creator, the mind, is the Gandharva, his Apsarases are the Ṛk and Sāman verses called fires, may he etc The wift all-pervading wind is the Gandharva, his Apsarases are the waters called delight, may he etc

VSK 20 2 1 has *ṛtāṣāl* for *ṛtāṣāt* MS 2 12 2 and KS 18 14 have *muda* for *ūrjo* VS 18 38 has *mudo* for *ūrjo* MS, KS and VS have *naḥ* before *idam* in both the places and *vat* (VS *vāṭ*) after *svāhā*

MS, KS and VS have *susumnaḥ* for *suṣumnaḥ* MS has *bhujā* for *bhujyuḥ* and *eṣṭayo* for *stavā* MS has *parameṣṭhī* for *viśakarmā* and *stavā* for *vahnayo* KS and VS have *eṣṭayo* for *vahnayo* MS KS and VS have *ūrjo* for *mudā* in the last Mantra

The formulas are to accompany the Rāṣṭrabhṛt (supporting royal-power) oblations in the Agnicayana rite[20]

20 ŚB 9 4 1 7 and ĀpŚ 17 20 1.

Rāṣṭrabhrt oblations are performed by the bridegroom after he is seated behind the fire along with his wife[21] In the marriage rite after Santatihomas also Rāṣṭrabhrt oblations are performed by the bridegroom using these Mantras.[22] The teacher performs the Rasṭrabhrt oblations after the Abhyātāna oblations in the Upanayana ceremony[23]

PG 1 5 7 designates the formulas as rāsṭrabhṛts Probably in the prayer *ksatram patu* repeated in all the formulas we may find the justification for this name.

21. PG 1 5 7
22 MG 1 11 15
23 HG 1 3 13

CHAPTER XXV

MARRIAGE OFFERINGS (VIVĀHA HOMAS)

(a) *Oblation after the couple takes seat behind the fire*

159-161 *somaya janivide svāhā gandharvāya janivide svāha agnaye janivide svahā* BG 1 4 14-16

To Soma who knows women, hail! To Gandharva who knows women, hail! To Agni who knows women, hail!

MG 1 10 8 and VG 14 10 have *janavide* in all the three formulas BhG 1 13 does not contain the second formula

After circumbulating the fire the couple sits down behind it Then the bridegroom performs eleven *upayamanīhomas* These three formulas accompany three of these oblations [1] The formulas are used to offer oblations in the north, south and middle of the fire after the presentation of garment to the bride [2] They are also used to offer oblations in the marriage rite after pouring water over the piece of gold placed on the bride's head [3]

The reading *janivit* is adopted in BG and BhG The same epithet is given to Agni in a formula quoted in Kaus 78 10 Moreover *janivit* has a special significance since the formulas are used to offer oblations in marriage rite So the variant *janavit* in MG appears to be inferior

162 *kanyala pitrbhyo yati patilokamava dīksāmadāstha, svāhā* BG 1 4 17

You, the young girl, who goes from the father's to the world of your husband have neglected the consecration, hail!

AV 14 2 52 runs *uśatīh kanyala imah pitṛlokat patim yatīh ava dīksamasṛṣkata, svāhā* SMB 1 2 5 reads *kanyalā pitṛbhyah patilokam yatiyamava dikṣamayaṣta kanyā uta tvayā vayam dhara udanyā ivātigāhemahi dviṣah*

JG 1 21 reads as follows *kanyala pitṛbhyah patilokam yatiyamava diksāmayakṣata, svahā*

1 BG 1 4 12 and ApG 2 5 2
2 MG 1 10 8 and BhG 1 13
3 KG 25 11

The Mantra accompanies one of the eleven *upayamanīhomas* performed by the bridegroom after taking the bride round the fire'

After the Lājahoma the bridegroom or Brahmins well versed in Mantras take the bride round the fire reciting this Mantra It is also used in an oblation before the Lajahoma[4] With the Mantra the bride puts fuel on fire thrice before her bath[5]

The adjective *usatīh* (eager) to the young girls is peculiar to AV and it is quite natural to say that girls are eager to go to their husband's house

SMB 1.2 5 alone is seen to extend the formula with *kanyā uta tvaya vayam*, etc The last portion of this extension *dharā udanyā iva*, etc, is identical with the second and third padas of RV 2 7 3

163 *agniraitu prathamo devatānam so'syai prajam muñcatu mrtyupasat tadayam raja varuno'numanyatam yatheyam stri pautramagham na rodāt, svāha* BG 1 4 20

May Agni come hither the first among deities May he release the offspring of this woman from the fetters of death Let that be approved by this king Varuna so that this woman may not weep over distress on account of her sons, hail!

RVKh 2 11 1 (Apo RV XI)[6] reads *etu* for *aitu* and *asyah* for *asyai*

MG 1 10 10 has *asyāh* for *aitu*, *jātavedah* for *devatānām* in the first pāda, *asyah* for *asyai* in the second pada, *idam* for *ayam* in the third pada and *yatheyam strī pautramaganma rudriyāya* for the last pāda SMB 1 1 10 has *etu* for *aitu*, *devatābhyah* for *devatānām*, and *muñcatu* for *muñcatu* in the last pada

After leading the bride round the fire the bridegroom takes seat behind the fire, facing eastward The bride sits on his right side Then he offers a variety of oblations This Mantra is used in a group of butter oblations which BG 1 4 12 designates as *upayamanī*[7] Further, when the fire is brought forward on the

4. JG 1 21
5 Kaus 75 24
6 Schefelowitz, Die Apokryphen des Ṛgveda 83
7 BG 1 4 20 ApG 2 5 2 HG 1 19 7 BhG 1 14 Vaikh 3 3 AgG 1 6 2 MG 1 10 10 PG 1 5 11 KG 28 4 GG 2 1 24 KhG 1 3 11

occasion of *pānigrahana* it is addressed with this Mantra[8] In the Anavalobhana ceremony the husband inserts into the wife's right nostril the juice of the herb that has not faded, under the recital of Prajavat and Jīvaputra hymns The Jivaputra hymn begins with this Mantra

When some twelve Grhya Sutras practically agree regarding the text of this Mantra MG alone shows some inferior and obscure variants

The first pāda of the verse is reminiscent of the pāda *agnirmukham prathamo devatānam* KS 4 16[9]

164 *imāmagnistrāyatam gārhapatyah prajam asyai nayatu dirghamāyuh asunyopasthā jivatamastu mata pautram-ānandam abhi prabudhyatam iyam* BG 1 4 2

May Agni Gārhapatya protect this woman may he bring her long life and progeny Let her be of fertile womb mother of living children May she experience pleasure from her sons

RVKh has *tiratu* for *nayatu* and *vi budhyatam* for *pra budhyatām* PG 1 5 11 also reads *vibudhyatam* instead of *prabudhyatām* SMB 1 1 11 reads *jaradastim krnotu* for *nayatu dirghamāyuh* and *vi budhyatam* for *prabudhyatam*

This Mantra accompanies one of the *upayamanihomas* ApG 2 5 2 lays down sixteen oblations on this occasion HG 1 19 7 lays down only six oblations BhG 1 14 gives the designation *purnahuti* to these oblations and prescribes five Mantras for the same Vaikh 3 3 calls them *pradhanahuti* and lays down five Mantras AgG 1 6 2 also calls them *pradhanahuti* and prescribes six Mantras PG 1 5 11 has five corresponding oblations GG 2 1 24 and KhG 1 3 11 have six corresponding oblations each

JG 1 20 alone makes a different use of the Mantra According to direction therein the Mantra is to be recited by the bridegroom when the sacred fire is kindled in marriage ceremony

The Mantra is cited by pratika in Vaikh 3 3 Does it occur in any Mantrapaṭha held in authority by the followers of Vikhanas?

8 JG 1 20
9 See Mantras cited by Pratikas in the AB and not traced to RV, 87

165 *mā te gṛhe nıśı ghoṣa utthād anyatra tvadrudatyaḥ saṃvıśantu mā tvaṃ vıkeśyura āvadhıṣṭhā jīvapatnī patıloke vırāja paśyantı prajāṃ sumanasyamānām* BG 1 4 22

Let there not arıse any noıse ın your house at nıght Let the weepıng females enter abodes away from you May you wıth loose haır not beat your breast Wıth your husband lıvıng you shıne ın the husband s world, seeıng your affectıonate offsprıngs

RVKh 2 11 3 reads *ghora* for *ghoṣa*, *jīvaputrā* for *jıvapatnī*, and *prajāṃ paśyantī sumanasyamānā* at the end

HG 1 19 7 puts *prajām* before *paśyantī* KG 28 4 has *ghoraḥ* for *ghoṣaḥ* and *jıvaputrā* for *mā tvaṃ jıvapatnī* SMB 1 1 13 has *gṛheṣu* for *gṛhe* and *rudatı* for *vıkeśī* JG 1 20 reads *sumanasyamānā* for *sumanasyamānām*

The brıdegroom leads the brıde round the fire and takes hıs seat wıth the brıde behınd ıt Then he offers some oblatıons of whıch one ıs accompanıed by thıs Mantra Thıs ıs the context of the Mantra ın all the Gṛhya-Sutras whıch employ ıt wıth the exceptıon of KG [10] In KG 28 4 the Mantra ıs dırected to be used for offerıng an oblatıon just after the brıdegroom gets back to hıs house wıth the brıde

The Mantra has five pādas ın all the texts except KG whıch drops the thırd pada completely The varıant *gṛheṣu* ın SMB seems to rectıfy the metre for wıth the readıng *gṛhe* there wıll only be ten syllables ın the first pāda whıle all the other padas have eleven syllables each

In Oldenberg s translatıon *rudatyaḥ* and *vıkeśī* are taken to be the names of goblıns But the SMB varıant *rudatı* for *vıkeśı* shows beyond doubt that both the readıngs are adjectıves of the pronoun *tvam* In the lıght of thıs *rudatyaḥ* also need not be ınterpreted as the name of she goblıns

The noıse (ghoṣaḥ) mentıoned ın the firsrt pada refers to lamentatıon caused by some unhappy events or ıllness The weepıng females referred to ın the second pāda are probably frıends who weep ın sympathy when some calamıty happens ın a

10 BG 1 4 22 ApG 2 5 2 HG 1 19 7 BhG 1 14 Vaıkh 3 3 AgG 1 6 2 GG 2 1 24 KhG 1 3 11 JG 1 20 See the note on the context of the precedıng Mantra *imamagnıstrayatam*

house Beatıng the breast keepıng the haır dıshevelled ıs usual when somethıng calamıtous happens Such practıces are not uncommon ın Indıa even ın these days

166 *aprajastām pautramrtyum pāpmānamuta vāgham*
śirsnah srajamıvonmucya dvişadbhyah pratımuñcāmı
paşam BG 1 4 23

Chıldlessness, death of grandsons, sın and guılt—takıng these away (from you), lıke a wreath from a head, I cast the chaın on the enemıes

RVKh 2 11 4 has the followıng Mantra

aprajasyam pautramartyam pāpmanam uta vāgham
prajamıvonmucya svadvısadbhyah pratı muñcāmı pāsam

AV 8 6 26 reads

aprajastvam mārtavatsam ādrodamaghamāvayam
vrkşadıva srajam krtvāprıye pratı muñca tat

Ppp reads *āmabhroghamaghamanayam* for the second pāda ın AV SMB 1 1 14 has *aprajasyam pautramartyam* ın the begınnıng as ın RVKh HG 1 19 7 has *papam* for *pasam*

After the brıde ıs taken round the fire the brıdegroom takes hıs seat wıth her behınd the fıre As she has taken hold of hım he offers the *upayamanıhomas* Thıs Mantra ıs to accompany one of those oblatıons [11]

Both ın language and sense the AV Mantra and the Mantra used ın the Grhya-Sutras resemble very much So ıt ıs probable that they have a common orıgın or the Mantra used ın the Grhya-Sutras ıs probably an adaptatıon of the AV Mantra It ıs lıkely that the Mantra was orıgınally meant for the context of removıng the evıls from a woman, a context ın whıch ıt ıs used by Kauś 35.20, and was afterwards adapted by the Gṛhya-rıtualısts for use ın the *upayamanīhomas*

The AV versıon of the Mantra ıs ın the form of a request to somethıng, probably to the amulet, to remove all the evıls and hence the verb *pratımunca* ın the second person In the *upayamanīhomas* there is no such amulet or anythıng of that sort to be

11. BG, 1 4 23, ApG 2 5 2, HG 1 1 7, BhG 1 14 Vaikh 3 3, AsG 1 5 3, GG 2 1 24, JG 1 20

moved to remove the evils and this seems to have necessitated the variation in the second half, especially the verb *pratimuncāmi* in first person

167 *dyausta prstham raksatu vāyurūrū aśvinau ca stanam dhayantam savitā' bhiraksatu*
āvāsasah paridhānād brhaspatirviśvedevā abhiraksantu paścāt MP 1 4 10

May heaven guard thy back, wind thy thighs, Aśvins thy breast May Sāvitr guard the suckling till the garment is put on May Brhaspati and following him all-gods guard thee

HG 1 19 7 and JG 1 20 read *dhayataste putrān* for *dhayantam*

With this Mantra the bridegroom sacrifices an oblation after leading the bride round the fire and taking the seat behind it along with the bride[12]

The prayer that heaven may guard the bride's back may be connected with the metaphor that 'heaven is the back' (*dyauste prstam*) in VS 11 20 The third pāda *savitābhiraksatu* has a corresponding passage in HG 1 5 10 and it runs *savita tvā'bhiraksatu* The last pādā is traced in AV with slight variations *visvedevā abhiraksantu meha* AV 5 3 4[d]

The Mantra appears to be metrical but the metre is rather uncommon The Vedic concordance splits it into five pādas of 11 10, 8, 12 and 11 syllables

168 *tvamagne ayāsyayā sanmanasā hitah*
ayā san havyamuhise'yā no dhehi bhesajam MP 1 4 16

Thou, Agni, art quick Being quick, appointed (by us) in our mind (as our messenger), thou who art quick, carriest the offering (to the gods). O quick one, bestow medicine on us, hail!

The Mantra is included in Upahoma Mantras[13] *and in Kūś*māṇda Mantras[14] It is also used for Sarvaprāyascitta[15]

12. ApG 2 5 2, HG 1 19 7, BhG 1 14, Vaikh 3 3 AgG 1.6.12, GG 2.1.24 KhG 1.3.11, JG 1 20 Cf also the note in the context of imāmagnistrayatam etc
13 TB 2 4 1 9
14 TA 2 3 1
15 Apś 3 11 2

In domestic rites it is used to offer an oblation to Agni soon after the bride and bridegroom take their seat behind the fire in marriage ceremony[16] and for offering another oblation in Upanayana, and yet another in the beginning and conclusion of Vedic studies[17] The Mantra is also laid down for offering an oblation in the Parjanyakalpa[18]

169 *devakrtam brahmanam kalpamānam tena hanmi yonisadah pisācān*
kravyādo mrtyunadharān pādayāmi dirghamayustava jivantu putrah HG 1 19 7

The suitable prayer composed by gods—with that I destroy the demons who reside in thy womb The flesh eating, mean (demons) that cause death I cast down May your sons live a long life

RVKh 2 11 5 has *pātayāmi* for *padayāmi*, and extends the Mantra by *tvam hyagne prathamo manotā* AgG 1 5 3 puts *brāhmanam* in the beginning It has *hanye* for *hamni*, *nisadah* for *yonisadah*, *pisacāt* for *pisacan*, *mrtyuh* for *mrtyun*, *patayāmi* for *padayami* and *putrān* for *putrāh*

After circumambulating the fire, the bride and the bridegroom take seat behind it. Then the bridegroom offers a number of oblations while the bride holds on to him This Mantra accompanies one of them[19]

The variants in AgG 1 5 3 are on the whole corrupt and inferior A paper manuscript of MG in the Travancorer University Manuscripts' Library (No 3822) reads *yadayami* for *padayami*

The belief that women are likely to be possessed by demons is clearly reflected in the Mantra This belief is still current in some parts of India

170 *svasti no agne diva aprthivyā visvāni dhehyayathā yajatra*
yadasyām mahi divi jatam prasastam tadasmāsu dravinam dhehi citram, svahā PG 1 5 11

16 ApG 2 5 2
17 HG 1 3 6 1 8 16 and 19 8 and the corresponding text in AgG
18 AgG 2 5 10
19 HG 1 19 7, Vaikh 3 3 and AgG 1 5 3

O Agni, may all that pertain to heaven and earth be made auspicious to us, O thou who art worthy of sacrifice What is born great on this earth, illustrious in heaven—let that manifold wealth be bestowed on us, hail!

After the bride and the bridegroom take their seat behind the fire, various oblations are offered To the accompaniment of this Mantra an oblation is offered just after the Abhyātāna oblations[20]

171. *'ya ime dyāvāprthivī' tastabhāne adhārayadrodasī rājamāne yasminnadhivitatah sūra eti kasmai devāya havisā vidhema.* KS 40 1.

Who made the heaven and earth firm, who has supported the radiant heaven and earth, whom does the expanded sun reach, to what god shall we offer the oblation?

The Mantra is used to offer an oblation in the animal offering to Prajāpati in the Agnicіti After reciting the Sarasvatyanuvaka an oblation is offered with this Mantra in the marriage ceremony[21]

A similar Mantra occurs in RV (10 121 5)

yena dyaurugrā prthivī ca drdhā yena sva stabhitam yena nākah.
yo antarikşe rajaso vimānah kasmai devāya havisā vidhema

172 *yāni kāni ca ghorāni sarvangesu tavā'bhavan pūrnāhutibhirājyasya sarvāni tānyaśīśamam* SMB 1 3 6

Whatever evils are there in all of your limbs, all of them I have laid to rest by the full butter oblations, hail!

JG 1 20 has *pāpāni* for *ghorāni*

After the couple is seated behind the sacred fire the bridegroom offers some butter oblations One of them is accompanied by this Mantra[22]

20 PG 1 5 11.
21 KG 25 16

The Mantra has some resemblance with the verse *yāni rakṣāṁsyabhito* etc No 199

173 *anvadya no anumatiryajñaṁ devasu manyatām*
agniśca havyavāhanastatkarotu samṛdhyatām JG 1 20

Today may Anumati among gods approve of our sacrifice Let Agni the bearer of oblations do (the bearing), may he prosper

The first half is suggestive of an etymological explanation of the name *anumati*

MS 3 16 4 reads *bhavatam dāśuse mayah svāhā* at the end TS 3 3 11 3 and VS 34 9 read *anu no'dyānumatih* at the beginning and *bhavatam dāśuse mayah svāhā* for the last pāda AV 7 20 1 reads *mama* for *mayah* in the last pāda SMB 2 2 19 reads *anvimam no anumatih* at the beginning and *sa no'dāddāśuse mayah* in the fourth pāda

The Mantra is used to accompany the oblation offered to Anumati in a *kameyesti* performed by one who is desirous of offsprings[23] It is also recited when one of the oblations is offered after the couple gets seated beside the fire[24] In the Nāmakarana rite it accompanies an oblation to Anumati[25] In the Astaka rite it accompanics an oblation[26] and the offering of the flesh of the victim to Agni Sviṣṭakṛt[27] One who is desirous of everything (sarvakama) is to offer an oblation with this Mantra[28]

(b) *Svistakrt offerings*

174 *yadasya karmaṇo'tyarīricam yadvā nyūnamihākaram*
agnistat sviṣṭakṛd vidvān sarvam svistam suhutam karotu
me BG 1 4 34

Whatever I have exceeded in this rite, or whatever I have fallen short of therein, all that may Agni Sviṣṭakṛt, the knowing one, make well-sacrificed and well-offered for me[29]

23 TB 3 4 9
24 JG 1 20
25 AgG 2 1 5
26 AgG 2 2 1
27 GG 4 1 17
28 Kaus 59 19
29 V M Apte, Non-Ṛgvedic Mantras in AG, 13

ŚB 14 9 4 24 has *yat karmanā* for *yadasya karmano* and *svıstam suhutam karotu nah svāhā* for *sarvam svıstam suhutam karotu me* Aps 3 12 1 omıts *me* at the end PG 1.2 11 cıtes the Mantra by the pratıka *yatkarmanātyarırıcam* for ıt ıs traced ın ŚB wıth whıch the Grhya-Sutra ıs connected

Thıs ıs one of the Mantras used to offer Sarvaprāyascıtta oblatıons ın the Darsapurnamasa sacrıfice[30]

The Mantra ıs also used to offer Svıstakrt oblatıons ın varıous Grhya rıtes ıncludıng marrıage[31] In ŚB 4 9 4 24 the Mantra ıs laıd down for offerıng *prsadajya* oblatıons ın Jātakarman

Prof Oldenberg ın hıs translatıon of AG 1 10 23 has compared the Mantra wıth ŚB 14 9 4 24 But V M Apte has shown that the ınfluence ın AG wıth regard to thıs Mantra ıs from ApS 3 12 1[32]

The Mantra looks lıke a prose formula wıth some metrıcal euphony But one can very easıly see that ıts orıgınal form must have been metrıcal Wıth the aıd of ıts parallels ın the ŚB and ApS the Mantra can be rehabılıtated to ıts orıgınal metrıcal form For thıs ınstead of *yadasya karmanah* ın the Mantra the varıant *yatkarmanā* may be adopted and the word *sarvam* at the begınnıng of the last pada may be omıtted followıng ŚB In the ApS versıon there ıs no word after *karotu* at the end So the last word *me* ın the Mantra may also be dropped If these changes are effected the verse wıll be a good *anustubh* and wıll read

yatkarmanātyarīrıcam yadvā nyunamıhākaram
agnıstat svıṣṭakrd vıdvān svıstam suhutam karotu

Thıs conceptıon of Agnı as Svıṣṭakrt, one who makes what ıs sacrıficed well sacrıficed or ın other words one who rectıfies the mıstakes of the sacrıficer ın performıng the rıtual, can be traced back to Rgveda 10.2 4, 5

175 *agnaye svıstakrte suhutahute āhutīnām kāmānām samardhayıtre, svahā* BG 1 4.34

To Agnı Svıṣṭakṛt who has sacrıficed the oblatıons well who furthers (the fulfilment of our) desıres, haıl!

30 ApŚ 3 12 1
31 cf Grhya context of *agnaye svıṣṭakṛte* etc No 175
32 V M Apte op cit., 13

AG 1 10 23 has *sarvaprāyaścıttāhutīnam* for *āhutīnām* and *sarvānnah kāmān samardhaya* after *samardhayıtre* HG 1 3 7 and AgG 1 1 2 add *sarvahute* after *suhutahute*

The formula ıs used for Svıstakrt oblatıons after Jaya, Abhyātāna and other oblatıons whıch follow the cırcumbulatıon round the fire by the couple Thıs ıs used along wıth the precedıng Mantra[33] The formula along wıth the same companıon accompanıes the Svıstakṛt oblatıon ın Pārvana Sthalıpāka[34] and Upanayana[35]

The formula ıs nothıng but an amplıfied form of *agnaye svıstakrte svāhā* found ın TB 3 12 2 2-8, and used for offerıng Svıstakrt oblatıon In thıs amplıfied form ıt ıs seen only ın the Grhya-Sūtras The amplıficatıon ıtself has got at least two dıfferent versıons The versıon ın BG, MP and HG are practıcally the same AG shows a versıon ın whıch the formula ıs extended further by addıng *sarvānnah kāman samardhaya*, at the end Another pecuhарıty of thıs versıon ıs that ıt connects the formula wıth Sarvaprāyascitta by readıng *sarvaprāyascıttahutīnām* for *ahutīnam* In thıs respect the AgG versıon whıch otherwıse agrees wıth the other versıon, follows AG versıon

33. No 174 yadasya etc See BG 1 4 34
34 AG 1 10 23, ApG 7 20 4
35 HG 1 3 7, AgG 1 1 2

TOUCHING THE HEART REGION OF THE BRIDE

(a) *The Bridegroom touches the heart region of the bride*

176 *mame hrdaye hrdayam te astu nama citte cittamastu te mama vācamekamanāh srnu māmevānuvratā sahacaryā mayā bhava* BG 1 4 1

Let your heart be in my heart, let your mind be in my mind My words with concentration you hear Take to your vow, following me alone Be a companion to me

RVKh 3 15 1 reads

mama vrate hrdayam te dadhāmi mama cittamanu cittam te astu
mama vacamekavrata jusasva brhaspatiştvā niyunaktu mahyam

AG 1 21 7 agrees entirely with the Rgvedic Khila quoted above but for the variant *ekavratah* for *ekavrata* ŚG 2 2 1 and KauG 2 4 vary only slightly with AG version by reading *ekamanāh* for *ekavratah* HG 1 5 11 and AgG 1 1 3 read

mama hrdaye hrdayam te astu mama cittam cittenānvehi
mama vācamekamanā jusasva brhaspatistvā niyunaktu mahyam

AgG 1 5 4 has the Mantra as in BG 1 4 1 but for the addition of *bhava* after *māmevanuvratā* in the last pada BhG 1 17 agrees entirely with BG 1 4 1 MG 1 10 13 reads

mama vrate te hrdayam dadhātu mama cittamanu cittam te astu
mama vacamekananā jusasva prajāpatistvā niyunaktu mahyam

MG 1 22 10 has *ekavratah* for *ekamanāh* and *brhaspatih* for *prajāpatih* in MG 1 10 13 PG 1 8 8 agrees with MG 1 10 13 with the only variation of *dadhāmi* for *dadhātu* in the first pāda PG 2 2 16 substitutes *prajāpatih* in PG 1 8 8 with *brhaspatih*[1] SMB

1. MG 1 22 10

1 2 21 is identical with MG 1 10 13 but for the variant *brhaspatih* for *prajapatih* and the sandhi *brhaspatisvtva* for *brhaspatistva* in the last pada JG 1 12 has the version in MG 1 22 10 with the two variations *mayi* for *mama* in the first pada and *mayi* for *mahyam* in the last pada

The bridegroom mutters this Mantra while he touches the heart region of the bride in marriage ceremony[2] The bridegroom recites this Mantra when the bride gazes at him as per instruction to do so[3] It is employed in the Upanayana ceremony also There it is recited by the preceptor as he touches the heart region of the boy[4] It is also recited with other five Mantras by the bridegroom as he takes hold of the bride s hand after she has been sprinkled with water following the Saptapadi[5]

There are two different versions of the Mantra one in the Rgvedic Khila and the other in BG ŚG KauG MG PG and JG have the first version with slight variations HG BhG Vaikh and AgG agree with the second version even though they show slight variations

The Mantra is employed in two different Grhya rites marriage and initiation In both these rites it accompanies the act of touching the region of the heart In the marriage ceremony the bridegroom touches the heart region of the bride and in the initiation rite the teacher touches the heart region of the pupil This application of the Mantra to accompany the same act in both these Gṛhya ceremonies affords further evidence of a parallelism between marriage and Upanayana ceremonies in the intimate relationship newly established between husband and wife in one case and between preceptor and pupil in the other

The following points will show that the Mantra was originally meant for use in marriage and that it was later on transferred to initiation rite 1 The Rgvedic Khila hymn to which the Mantra is traced is connected with marriage[6] Note also the adjective *ekavrata* in feminine gender 2 While *hrdayabhimarsa* is current among most of the Gṛhya branches in marriage ceremonies only a

2 BG 1 4 1 BhG 1 17 Vaikh 3 4 AgG 1 5 4 and PG 1 8 8
3 MG 1 10 13
4 AG 1 21 7 ŚG 2 4 1 KauG 2 4 HG 1 5 11 AgG 1 1 3 Vaikh 2 6 MG 1 22 10 KG 41 9 PG 2 2 16 and JG 1 12
5 GG 2 2 16 and KhG 1 3 31
6 See Macdonell s note H O S 6 281

very few of them lay it down in the initiation rite So we have to think that the parallelism between marriage and initiation ceremonies is due to the imitation of the former in the latter 3 It is not improbable that marriage being a more important ceremony than Upanayana the former was decked out with Mantras earlier than the latter

177 *mām te manah pravisatu mam caksurmāmu te bhagah*
mayi sarvani bhutani mayi prajñānamastu te BG 1 4 3

Let your mind enter me, your eye, your fortune In me are (centred) all beings May you understand me well

BhG 1 17 has *cittam* and *manah* instead of *manah* and *bhagāh* in BG respectively HG 1 5 11 has the following Mantra

māmevānusamrabhasva mayi cittāni santu te
mayi sāmicyamastu te mahyam vācam niyacchatāt

AgG 1 1 3 has the same Mantra as in HG with the single variant *samgrhasva* for *samrabhasva*

After performing the Agnimukha oblations in the marriage rite the bridegroom puts his right hand over the right shoulder of the bride and touches the region of her heart This is one of the two Mantras used for the occasion[7] It is also used in the Upanayana ceremony In this rite touching the region of the student s heart the teacher says two Mantras and this is the second one[8]

The Upanayana portion in HG and AgG are practically identical There are a few variants to be noted here and there, and the variants generally are not of much significance as we see in the case of the present Mantra

178 *madhuge madhvagahe jihva me madhuvādinī*
mukhe me sāragham madhu datsu samvananam krtam
BG 1 4 4.

O, thou who strivest after honey (madhuge), I have entered honey My tongue speaks honey Bee s honey is in my mouth In my teeth concord is made

HG 1 24 6 and BhG 1 17 have *madhuhe* at the beginning HG has *idam madhu* for *agāhe* and BhG has *agahe*

7 BG 1 4 3 and BhG 1 17
8 HG 1 5 11 and AgG 1 1 3

This is one of the Mantras with which the bridegroom touches the heart region of the bride in marriage ceremony[9] Reciting this Mantra the bridegroom seeks the bride's mouth, with his mouth in the fourth night while embracing her[10]

The second pāda is very much like TA 7 4 1[b] *jihvā me madhumattamā* and PG 3 16 1[b] *jivha me madhumadvacah*[11]

The context of the bridegroom's embracing the bride appears to be the original one for which the verse was meant.

179 *cākravakaṁ samvananam yannadībhya udahrtam*
yadvittau devagandharvau te samvaninau svah BG 1 4 5

The concord associated with the cakravāka birds and which is cited as an illustration from the sphere of the rivers (and their surroundings) and the concord for which the gods and Gandharvas are celebrated, with that (concord) may we both be concordant

HG 1 24 6 has *yadyukto devagandharvo* and *svake* for *yadvittau devagandharvau* and *svah* respectively BhG 1 17 and AgG 1 5 4 read *yaddevagandharvau vittah* for the third pada AgG 1 5 4 adds *samvananam* after *vittah* at the beginning of the last pāda

The Mantra is whispered by the bridegroom into the right ear of the bride after he has touched her bosom[12] On the occasion of the cohabitation the husband seeks the mouth of his wife with his own mouth Two Mantras are recited on this occasion this being one among them[13]

The Mantra may be compared with the following couplet *cākravākam samvananam tannau samvananam krtam* MG 1 14 12

180 *sprsami te'hamangāni vayurapasca ma parah*
mam caiva pasya sūryam ca mā cānyeṣu manah krthāh BG 1 4 6

I touch your limbs, so do wind and water, may no one else (touch you) Look at me and the sun Do not turn your mind on others

9 BG 1 4 4
10 HG 1 24 6
11 Mahanu 11 14
12 BG 1 4 5 BhG 1 7 and AgG 1 5 4
13 HG 1 24 6

BhG 1 17, KG 29 1 and VG 15.22 do only contain the second half of the Mantra BhG has *ma'nyesu* for *mā ca'nyesu* VG has *mām ca pasyası suryam ca* for the third pāda and connects *manas* and *krthāh* in the last pāda

The Mantra is to be whispered by the bridegroom into the right ear of the bride after he touches her shoulders, and the region of her heart[14] The second half is seen joined to verses recited while the bridegroom and the bride partake of the remains of the sacrificial food after they come to their new home[15]

181 *sarasvatı predamava subhage vājınıvatı*
tām tva vısvasya bhutasya pragāyāmasyagratah BG 1 4 9

O, Sarasvatı, protect this well, O, prosperous one rich in steeds, such as thou art we sing thy praises in front of all beings

HG 1 20 1 reads *ıva* for *ava* and *prajāyāmasi* for *pragāyāmasi* MG 1 10 15 reads *yām* for *tām* adds *bhavyasya* after *bhutasya* and reads *pragāyāmı* for *pragāyamasi*

After the Agnimukha oblations the bridegroom touches the right shoulder and hand of the bride with his right hand, and after that feels the region of her heart Following this he utters seven Mantras into her ears and of these this Mantra is the last one[16] The bridegroom who is desirous of both male and female offsprings takes the bride's hand touching the thumb and the little hairs on her hand just before the Saptapadi rite This Mantra is used for this purpose also[17] According to a sect of Vaikhānasas the Mantra is used when the bridegroom seizes the bride's hand But the school of ritualists to which Vaikh belongs uses it when the bride's hand seized by the bridegroom is let down[18]

14. BG 1 4 6 and BhG 1 17
15 See KG 29 1 and VG 15 22
16 BG 1 4 7
17 ApG 2 4 15 HG 1 20 1 BhG 1 15
18 Vaikh. 3 3 Another Mantra *grnhāmi te suprajāstvaya hastam* etc (cf RV 10 85 36) is also cited by pratīka for the same context. This Mantra is as a rule used to take hold of the bride's hand in consistency with the sense expressed in it. (See BG 1 4 10 ApG 2 4 15 HG 1 20 1) So its employment in the context of letting down the hand is rather strange and inappropriate The palm leaf Manuscript and paper transcript of Vaikh. in the Travancore University Manuscripts Library which are consulted by me do not cite the Mantra for this use The Mantra used by the Vaikhānasas to take hold of the bride's hand is *pratyaṅmukhah* etc See Vaikh. 3 3

The bridegroom as he makes the bride rise up for treading the millstone mutters this Mantra [19] This is one of the Mantras recited by the bridegroom as he takes hold of the bride's hand before the *Asmārohana* rite [20] This is a gatha recited after the bridegroom takes hold of the bride's hand [21] The bridegroom mutters this Mantra after making the bride tread on the millstone [22]

The variant *iva* for *ava* is seen only in HG and is faulty The reading *prajāyāmasi* instead of *pragāyamasi* occurs in HG and the Benares edition of PG This reading yields no suitable meaning and hence aught to be corrected into *pragayāmasi* [23]

MG adds *bhavasya* after *bhutasya* and spoils the metre of the Mantra This addition might have been made probably on the analogy of the Vedic padas in which *bhūta* and *bhavya* are placed side by side Compare *bhūtam ca bhavyam ca*[24] and *bhutasya bhavyasya* [25]

The following passage in MS resembles the first half of the Mantra *pra te mahe sarasvati subhage vajinivati*—MS 4 12 6 It is possible that the composition of the Mantra was influenced by this couple of pādas in MS

19 AgG 1 6 2
20 MG 1 10 15 and VG 14 13
21 KG 25 23
22 PG 1 7 2
23 See Oldenberg SBE 30 189
24 RV 10 58 12 a
25 MS 4 11 1

CHAPTER XXVII

SEIZING THE BRIDE'S HAND

(a) *The bridegroom seizes the bride's right*[1]

182 *'mitro'si' varuno'si,* TS 1 8 16 1

Thou art Mitra, thou art Varuna

The hands of the king who is seated on a throne spread over with tiger's skin in the Rajasūya sacrifice are lifted with the recital of these two formulas Reciting this Mantra the bridegroom takes hold of the bride's right hand

The Śrauta and Grhya contexts have the common feature of lifting the hands Keith writes in a foot note in his translation of TS (Vol 1 p 125) that this Mantra is used to drop down the hands According to the ŚB 5 4 1 6 and ApŚ 18 14 14 the hands of the king are lifted with this formula[1] But ApŚ lays down the Mantra for lowering the hands also[2]

183 *te ha pūrve janāso yatra pūrvavaho hitāh*
mūrdhanvān yatra saubhravah pūrvo devebhya ātapat
MP 1 3 4

They are the ancient people among whom the ancient-leaders are established, where the most ancient Saubhrava has shone forth earlier than the gods

After washing the bride the bridegroom seizes the bride's hand (pānigrahana) under the recital of four Mantras of which this is the second one[3]

In the commentary on MP by Haradatta (Palghaut edition in Grantha characters, Palghaut—1908) Saubhrava is interpreted as Agni or Āditya The first meaning seems to be more plausible in view of the general sense of the passage and the epithets The epithets *murdhanvān* and *pūrvo devebhyah* are in unison with the description *agnirmukham prathamo devatānam* KS 4 16 More-

1 ŚB 5 4 1 16 Aps 18 14 14
2 etadvā viparītam Aps 18 14 15
3 ApG 2 4 14—15

over since the pānigrahana is performed near the Gṛhya fire Saubhrava may be interpreted as fire and not as Āditya

184 *ya eti pradiśah sarvā diśo'nu pavamānah*
hiranyahasta airammah sa tvā manmanasam krnotu
MP. 1 3 6

Who goes to all quarters (and) intermediate quarters following the wind May that Airamma with golden hands make you devoted to me

The parallel Mantra in PG 1 4 15 runs as follows

yadaiṣi manasā duram diśo'nu pavamāno vā
hiranyavarno vaikarnah sa tvām manmanasām karotu

After washing the bride the bridegroom takes hold of her hand to the accompanying recitation of four Mantras and this is one among them [4] The bridegroom accepts the bride given to him by her father and goes away from the place muttering this Mantra [5]

185 *yathendro hastamagrahīt savita varuno bhagah* MG 1 10 15

The manner in which Indra seized the hand, Savitr, Varuna, (and) Bhaga

After the bride speaks out her name on being asked to do so [6] the bridegroom seizes her right hand with his right hand One of the Mantras recited on this occasion begins with this couplet The remaining portion of the Mantra is RV 10 86 36

186 *yā'gre vāk samavadata purā devāsurebhyah*
tāmadya gāthām gāsyāmo yā strīnamuttamam manah
MG 1.10 15

In the beginning what word was uttered before the gods and demons, that gāthā shall we sing now which is the noblest mind of women

VG 14 13 reads *ūrdhvā vāk samabhavat pura devāsurebhyah* for the first half In VG this is followed by a hemistich *yām tvā viśvasya bhūtasya pragāyāmasya agratah* The second hemistich

4 ApG 2 4 14

5 PG 1 4 15

6 The question is *kā nāmāsi* In the initation ceremony the boy is asked by the teacher *ko nāmāsi*.

in the verse is also found in VG 14 13 in an identical form in a stanza of six pādas PG 1 7 2 has *yasyām bhūtam samabhavad yasyām visvamidam jagat* for the first half The second half has the variants *gāsyāmi* for *gasyama* and *yasah* for *manah*

After the bride speaks out her name the bridegroom takes hold of her hand When he does so, as he is standing and the bride is seated, he recites this Mantra[7] The bridegroom sings a song as the bride treads on the mill-stone This verse constitutes the latter half of the song[8]

The verse is an anustubh with the deficiency of one syllable in the second pāda This is probably to be made up by reading *deva asurabhyah* In the VG version we have to read *ūrdhu ā* for *urdhvā* in the first pada to satisfy the metrical requirements

187 *devasya tva savituh prasave'svinorbāhubhyam pūsno hastābhyām, hastam grnhāmyasau* MG 1 10 15

On the impulse of god Śavitr with the arms of the two Asvins (and) the hands of Pusan, I grasp thy hand NN

The pre-Grhya texts have (a) in the same form but the rest of the Mantra varies in different texts according to the context in which it is used SMB 1 6 18 and VG 14 13 have *te* instead of *tvā* In Kauś 67 27 the portion after *prasave* reads *rsibhyastvā* etc In BhG 1 15 and AgG 1 5 3 after (a) a verse begins with *hastena te hastam grhnami* The verse is seen completely in BhG but partly in AgG

This Sāvitra formula with the necessary modification at the end is used to offer oblations,[9] strewing rice,[10] for sprinkling with the remainder of sacrificial elements,[11] to take a spade,[12] etc, in different sacrificial ceremonies

The formula is recited by the bridegroom as he seizes hold of the bride's hand (pānigrahana)[13] The preceptor grasps the right hand of his pupil with his right hand in the Upanayana

7 MG 1 10 4 and VG 14 13
8. PG 1 7 2
9 TS 1 8 72
10 VS 1 21
11. VS 9 30
12. TS 1 3 1 1
13. MG 1 10 15, VG 14 13 BhG 1 15 KG 25 21

ceremony under the recital of this formula This is done after the preceptor has emptied his joined hands full of water over the pupils joined hands filled with water[14] The student who performs the Samāvartana takes the parasol and staff after he has had his bath and decorated his body with ornaments[15] The Mantra is used to take out rice from four shallow cups in the rite performed on the day previous to the Aṣṭakā[16] It is also used to pour out grains in the ceremony performed on the Full Moon day by the householder[17] The guest accepts the Madhuparka with this formula in the guest-reception ceremony[18] The formula accompanies sprinkling of water on the ground selected for altar This is done as an expiation in case a dog or a vetaka happens to pass that way after the altar is sprinkled at first[19] The formula is also recited when water is sprinkled over the altar in Gṛhya rites[20] It is recited with *upanaye'sau* for *asvinorbahubhyām*, etc, for bringing the boy near the preceptor in Upanayana[21]

This Sāvitra formula is traced in all Samhitās of the Yajurveda and Atharva veda, many Brāhmanas and Śrauta-Sūtras

This Sāvitra formula is seen to be very popular among ritualists When something is to be done by the hand (see above Śrauta and Gṛhya-Contexts) the ritualists go in for this Mantra for the accompanying recitation They imagine that the acts are really performed by the divine hands and not by their mortal hands As a rule we see the first part in all the versions of the Sāvitra formula The second part is found to vary as the necessary *uhas* to suit particular contexts are introduced in it In this manner there are nearly forty ramifications of the Savitra formula In rare cases the first part extends only up to *prasave*, as in MP 2 3.24 and Kaus 67 27

The modifications of this formula used in marriage and Upanayana are as a rule recited when the bridegroom takes hold of the bride's hand and the teacher takes hold of the pupil's hand

14 AG 1.20 4 SG 2 2 12 KauG 2 2, HG 1 5 8 VG 5 19, GG 2 10 26 KhG 2 4 13

15 ApG 5 12 11

16 HG 2 14 3

17 AgG 1 7 3

18 BG 1 2 35 JG 1 19, PG 1 3 17

19 BG 4 1 2

20 JG 1 1

21 ApG 4 10 12

The second part (b) as a rule makes a reference to this act of seizing the hand But in HG and ŚG the formula that accompanies the taking hold of the pupil's hand by the teacher ends with Upanayāmyasau (ŚG) or upanaye'sau (HG)

188 *'pratyanmukhah' pranmukhyāh prānmukhah pratyanmukhyah yadi kāmayeta pumso janayeyam*[22] Vaikh 3.3

Facing the west while she is facing the east, facing the east while she is facing west, if he desires 'I shall generate male children'

After making the bride tread on the mill-stone the bridegroom seizes the bride's hand with this formula According to another sect of ritualists this formula is to be recited when the bridegroom looks at the face of the bride (Vaikh 3 3).

The formula is cited by the pratika *pratyanmukhah* in the Manuscripts of Vaikh used by me But it is seen translated up to *janayeyam* by Caland

This passage is a sutra portion used as a Mantra by the Vaikhanasas[23] It is not certain whether this is included in any Mantra collection held in authority by the Vaikhanasas Caland does not trace this to the Mantra pāṭha from Mysore used by him

The sutra portions in HG are converted into, or made a model of for Mantras by the author of Vaikh For example the passage *athāha savitrim bho anubrūhi* is characterised as a Mantra in Vaikh 2 6

189 *'yenāgnih' asyā bhūmyā hastam jagrāha dakṣinam tena gṛhṇāmi te hastam mā vyathiṣṭhā mayā saha prajayā ca dhanena ca* AV 14 1.48

As Agni grasped the right hand of this earth, so I grasp thy hand, do not feel put out while in my company being (blessed) with progeny and wealth

After the Asmārohana the bridegroom seizes the right hand of the bride under the recital of this Mantra.[24]

22. See Caland Translation of Vaikh., 70 Note 5
23. HG 1 20 1 and other parallel sūtras in other Gṛhya-Sutras
24. Kau 76 19

CHAPTER XXVIII

LEADING THE BRIDE ROUND THE FIRE

190 (a) *amo'hamasmı sā tvam,* (b) *sā evamasyamo'ham,* (c) *dyauraham prthıvı tvam,* (d) *sāmāham rk tvam,* (e) *tāvehı vıvahāvahaı,* (f) *prajām prajanayāvahaı,* (g) *sampriyau rocısnū sumanasyamānau,* (h) *jīveva saradah satam* AG 1 7 6

(a) This I am, that art thou, (b) that art thou, this I am, (c) I am heaven, thou art earth, (d) I am Sāman, thou art Rk, (e) come then, let us marry, (f) and beget offsprings, (g) dear to each other, bright and loving each other, (h) may we two live a hundred autumns

KS 35 18 has the following formula

> *sā tvamasyamo'hamasmı sa tvam, tā ehı samrabhavahaı pumse putrāye kartave, rāyasposāya suprajāstvāya suvīryāya.*

AV 14 2 71 reads

> *amo'hamasmı sā tvam, samahamasmı rk tvam, dyauraham prthıvī tvam, tavıha sambhavāva prajāmajanayāvahaı*

The parallel in AB 8 27 4 runs

> *amo'hamasmı sā tvam sā tvamasyamo'ham dyauraham prthıvī tvam sāmaham rk tvam tāveha samvahavahaı*

TB 3 7 1 9 contains the following parallel formula

> *amuhamasmı sā tvam dyauraham prthivī tvam sāmāham rk tvam tāvehı sambhavava, saha reto dadhāvahaı pumse putraya vettavaı rāyasposāya suprajāstvāya suvīrāya*

SB 14 7 4 19 reads

> *amo'hamasmı sā tvam sā tvamasyamo'ham sāmāhamasmı rk tvam dyauraham prthıvī tvam tāvehı samrabhāvahaı saha reto dadhāvahaı pumse putrāya vıttaye*

ŚG 1 13 4 adds *sā māmanuvratā bhava* after (d) SG 1 13 4 and KauG 1 13 read *iha* and the Madras edition of KauG reads *eva*

instead of *ehi* in (e) BG 1 7 42 contains the TB version with the addition *reto'ham retobhrt tvam mano'hamasmi vāk tvam* after *prthivī tvam*, and *asmi* after *samaham* In MP 1 3 14 the portion up to *ṛk tvam* agrees fully with BG but for the addition *sa tvamasi sāmaham* in the beginning Parallel to *tāvehi sambhavāva*, etc, in BG MP reads:

> *sā māmanuvrata bhava pumse putrāya vettavai*
> *sriyai putrāya vettavā ehi sūnrte*

HG 1 20 2 and BhG 1 20 have the formula as in TB AgG 1 5 4 has the following formula *amūhamasmi sā tvam sā tvamasyamuham rgasmi sāma tvam dyauraham prthivī tvam* MG 1 10 15 has a, b, c and d with the variation that *api* is added after *asi* in b and *ṛk tvamasi sāmāham* is put instead of *sāmahamrk tvam* The rest of the Mantra is partly corrupt and runs *reto'hamasmi reto dhattam ta eva vivahavahai pumse putraya kartave sriye putraya vedhavai, rayasposaya suprajastvaya suvīryāya* VG 14 13 has the formula as follows

> *sa tvamasi, amo'hamasmi sā tvam, dyauraham prthivī tvam brhadaham rathantaram tvam, reto'hamasmi retodhṛk tvam, sāmāhamasmi rk tvam mano'hamasmi vak tvam, sa mamanuvrata bhava sā māmanujayasva, prajām srjāvaha ubhau pumse putraya kartave, sriyai putraya vedhaveha (?) sunrte*

PG 1 6 3 has a, b, d, c and e in order with the only variation of adding *asmi* after *samaham* in d The rest of the formula reads

> *saha reto dadhāvahai, prajam prajanyāvahai, putrān vindavahai bahun, te santu jaradastyah sampriyau rocisnu sumanasyamanāu paśyema saradah satam jivema saradah śatam srnuyāma saradah satam*

JG 1 21 contains the formula in the following form

> *amo'hamasmi sā tvam, samahamasmi rk tvam mano'hamasmi vāktvam, dyauraham prthivī tvam tāvehi sambhavāva, saha reto dadhāvahai, pumse putrāya vettavai, māmanuvratā bhave sahasayyā maya bhavāsau*

If the sacrificer's wife happens to have her monthly illness in the course of the performance of a sacrifice an expiatory rite will be performed and the sacrificer will address his wife with this

Mantra after the expiry of the third night[1] The Mantra is recited on the occasion of sexual union in a Kāmya rite performed for the birth of a meritorious son[2] In the rite of selecting a priest the king addresses him with this Mantra[3]

The formula is muttered by the bridegroom while the bride is being led round the fire and the Stheya water,[4] and just after the *pāṇigrahaṇa* and before filling the Stheya water-pot[5] After *paṇigrahaṇa* the bride is made to turn round from left to right so that she faces the west and this formula is recited over her[6] The bridegroom recites this Mantra as he embraces the bride on the fourth night after marriage[7] As the bride walks the last step in the Saptapadi rite the bridegroom recites this and a few other formulas[8] The formula is muttered by the bridegroom into the right ear of the bride before the Saptapadi rite[9] The bridegroom recites this Mantra soon after the bride treads on the mill-stone[10] With the AV formula the bride and the bridegroom touch each other[11]

Instead of the reading *amo'ham* in all other texts, those connected with the Taittirīya school invariably read *amūham* and it is rather impossible

The third word in e has four variants (i) *Saṁrabhāvahai* (ii) *Sambhavāva* (iii) *Vivahāvahai* (iv) *Samvahavahai* Of these the first three are connected with the context of the union of husband and wife All of them are suitable for this context But for use in the context of marriage the third one *vivahavahai* is the most suitable But it is adopted only by a few *Gṛhya-Sūtras* The variant *samvahāvahai* in AB is quite suitable for the context of choosing a priest for the performance of a sacrifice The sacrificer cordially proposes that he and the priest together shall conduct the sacrifice

1 KS 35 18 TB 3 7 1 9 ApŚ 9 2 3
2 ŚB 14 9 4 19
3 AB 8 27 4
4 AG 1 7 6
5 ŚG 1 13 4 KauG 1 13
6 HG 1 20 2 HG 1 10 15, VG 1 4 13
7 BG 1 7 4 2
8 ApG 2 4 17
9 AgG 1 8 3
10 See JG 1 21
11 Kaus 79 10

The variants *kartave, vettavai* and *vittaye* may be noted The first two are Vedic infinitives of *kr* (to do) and *vid* (to know) In the case of the third variant probably we have to imagine a noun *vitti* (knowledge) whose dative could be *vittaye* (for knowledge). Or could this also be another infinitive of vid (to know) ?.

The outstanding feature of the Mantra is the declaration of equality between two parties, husband and wife or sacrificer and the priest This equality expressed in the Mantraa is further supported by the statement in TB 3 7 1 9 that half of the sacrifice is frustrated in case the sacrificer's wife goes on menses So the Mantra appears to have been originally designed for recitation *when the sacrificer and his wife who are partners of equal status* in a sacrifice resume the sacrifice after a break caused by the *monthly illness of the latter* *The* reading *samrabhavahai* in KS lends support to this view

When the marriage ceremony was assuming pomp and ceremonial dignity this Mantra was found to be suitable for use in this ceremony by virtue of its spirit, sense and original context Just as the sacrificer's wife enjoyed equal prestige and prominence with her husband in the sacrifice, in married life the Vedic Hindu conceded equality to the wife with the husband

Regarding the application of the Mantra in AB 8 27 4 in connection with the choosing of a priest Dr V M Apte points out that 'as Prof Keith remarks (p 341 H O S Vol 25) there is a parallelism between this ceremony and that of marriage Our text (i e AG) gives evidence of this parallelism when both in 1 5 1 (*examination of the family of the bride or the bridegroom*) and in 1 23 1 (qualification of Rtvigs to be chosen), it refers in identical terms *"ye mantrah pitrtascetι yathoktam purastat"* to A S 9 3 20 where are laid down the qualifications of a priest to be chosen for partaking of a *camasa* at the Dasapeya sacrifice [12]

That the Mantra was *very popular among the Grhya ritualists* is borne out by its application in marriage in fourteen Grhya Sūtras Even though all the other Grhya-Sūtras of the Taittiriya School employ the Mantra Vaikh leaves it out It may also be noted that of the three known Grhya-Sūtras of the Sāma Veda JG alone employs the Mantra

12 V M Apte op cit 9

191 *aryamno agnim paryantu ksipram*
pratīksantām svasravo devarasca BG 1 6 21

Let them go round the fire of Aryaman quickly Let the mothers in law and brothers-in-law wait looking on

AV 14 1 39 cd reads *aryamno agnim peryetu pūsan pratīk-ṣante svasuro devarasca*

Ppp has *paryeti* for *paryetu* and *ksipram* for *pūsan* in AV

In the fourth night the bride is taken round the fire before cohabitation[13] She is taken round the fire thrice before the Saptapadi rite, with this Mantra[14] The Mantra is muttered by the bridegroom while placing a net of darbha on the bride's head just before she is washed[15]

Both Ppp and MP 1 1 8 have the reading *ksipram* and this leads Whitney to suspect that pūsan in AV might be a corruption of Osam[16] The plural verb *pratiksante* is incompatible with *svasurah* and *devarah* two singular subjects Whitney is of opinion that MP 1 1 7-8 has got better readings[17]

The application of the couplet in the rite of going round the fire is appropriate for it refers to that rite But its application in ApG for laying a ring of darbha grass on the bride's head has practically no connection with its sense The circumstances under which it came to be used in this context may be the following The Apastambas used the first half of the AV verse with some additions to order for water being brought for washing the bride And this couplet by its sense is quite appropriate for this use The next item in the progress of the rite of washing the bride is placing a darbha ring on her head For this they used the second half of the AV verse even though there is hardly any point of appropriateness

192 *'samitam sankalpethām' sampriyau rociṣnū sumanasy-manau isamurjamabhisamvasānau*
sam vām manāmsi sam vratā samucittānyākaram MS 2 7 11

13 BG 1 6 21
14 Kaus 76 20
15 ApG 2 4 8
16 Whitney, Translation of AV
17 *Ibid*

Come together, be in harmony (and) love, be glowing, be of kindly thought, clad in food and strength I did unite your minds, your vows, your hearts

AV. 6 94[ab] reads *samākūtirnāmāsi* for *samucittānyākaram* MP 1 3 14 has *samayava sankalpāvahai* for *samitam sankalpethām* and *nau* for *vām* In BhG 1 16 the portion other than *samitam sankalpethām* is different. It reads.

samitam sankalpethām sam vām srjāmi hrdaye
samsrṣṭam mano astu vām samsrstah prāno astu vām

In the Agnicitı rite the fire in the pan (Ukhya) is united with that in the Garhapatya hearth to the accompaniment of this Mantra[18] The formula is also used in a context of expiation[19] The AV formula is chanted in the rite for harmony

The Brahman priest is to recite this Mantra as the bridegroom takes the bride round the fire four times in the marriage ceremony[20] BG 4 11 and AgG 2 7 3 cite the Mantra by pratīka to invite Agni Purusya for offering cooked food to the god when a householder having two wives worships fire BhG 1 16 has a similar Mantra to be recited when the husband takes hold of the bride's hand and touches the thumb and the hair on the hand ApG 2 4 17 lays down the formula for recitation by the bridegroom when the bride takes the seventh step in the Saptapadi rite

The transfer of the Mantra relating to the union of two fires in the Śrauta rite to the context of the union of the bride and the bridegroom in the marriage rite is highly interesting on account of the display of imagination on the part of the ritualists

18 SB 7 1 1 38
19 SB 12 4 3 7, KS 25 3 14
20 [illegible]

CHAPTER XXIX

TREADING ON THE MILL-STONE

(a) *The bride is invited to tread on the mill-stone*

193 *ehi sūnarī* ŚG 1 13 11 Come, you delightful (girl)

ApG 2 4 17 has *sūnrte* for *sūnarī*

With these words the bridegroom makes the bride rise up in order to tread on the mill-stone[1] The formula is also addressed to the bride by the bridegroom when she takes the seventh step in the Saptapadi rite[2]

The epithet *sūnarī* is of special interest since it is seen attributed to Dawn, the typical bride in the Rgveda

(b) *Setting the mill-stone in a lump of dung*

194 *'syenam' dhruvam prajāyai dhārayāmi te' smānam devyāh prthivya upasthe*
tamātisthanumādya suvarca dirgham ta āyuh savitā krnotu AV 14 1 47

I maintain for thee, in order to progeny, a pleasant, firm (dhruva) stone in the lap of the divine earth stand thou on that, one to be exulted after, of excellent glory let Savitr make for thee a long life-time[3]

Ppp puts *syonam* after *dhruvam* and reads *prthivyām* for *prthivyāh* The third pāda in Ppp runs *tamārohānumādyā suvira* Ppp has *tva* for *te* in the last pāda

The first half is recited when the stone is set in a lump of dung[4] And with the second half the bride is made to step on the stone[5] The Mantra is laid down to accompany the same act when the couple comes to the bridegroom's house[6]

1 ŚG 1 13 11 and KauG 1 13
2 ApG 2 4 17
3 Whitney, op cit , 2 748
4 Kauś 76 15
5 Kauś 76 16
6 Kauś 77 17,19

The repetition of the Aśmārohana rite after the couple's arrival at the bridegroom's house is peculiar to the Kauśika school In other Grhya-Sūtras the Mantra *ātiṣṭhemamaśmānam* etc or any one of its modifications is used to make the bride tread on the stone[7]

AV. 2 13 4 is another aśman verse included in a hymn for welfare and long life of an infant The verse parallel to this in Ppp is very similar to the aśman verse used in other Gṛhya-Sūtras

(c) *Bride treads on the mill-stone*

195 *imamaśmānamaroha asmeva tvam sthirā bhava*
sahasva prtanāyatah abhi tistha prtanyatah AG 1 7.7.

Mount on this stone, like the stone be firm, overcome the opposing (enemies), tread down the enemies[8]

AV 2 13 4 is an asman verse and runs as follows

ehyasmānamatisthāsmā bhavatu te tanuh
krnvantu visvedevā āyuste saradah satam

ŚG 1 13 12 and KauG 1 13 have *ehyaśmānamātistha* for the first pada and in them the third and the fourth pādas exchange places BG 1 4 23 and MP 1 5 1 have *ātisthemamaśmānam* for the first pāda and in them the third and the fourth pādas exchange places as in ŚG and KauG HG 1 19 8, BhG. 1 16 3 and AgG 1 5 3 have *ātisthemamaśmānam* for the first pāda, *pramrnihi durasyun* for the third pāda and the third pāda as the fourth pāda In Vaikh 3 3 the Mantra is cited by the pratīka *aśmānamātistha*[9] HG 1 4 1 has *sthirah* instead of *sthirā* in HG 1 19 8 The asman verse in MG 1 19 8 runs·

etamasmānamātisthatam aśmeva yuvām sthirau bhavatam
krnvantu visve devā āyurvām śaradah śatam

7 See the following Mantra

8 V M. Apte, op cit , 9

9 See Transcript No 234 of the Vaikhānasa Grhya-Sūtra, 38 in the Travancore University Mss. Library

In the parallel verse in VG 14 14 the first half is as in BG 14 24, MP 1.5 1 etc. and the second half as in AV. 2.13 4 KG 25 28 reads

1 *ehyasmānamātiṣṭhāśmeva tvam sthiro bhava*
kṛṇvantu visve devā āyuste saradah satam
2 *atiṣṭhemamasmānam asmeva tvam sthirā bhava*
pramrnīhi durasyavah sahasva prtanyatah [10]

GG 2 2 4, KhG 1 3 19 and JG 1.21 have the Mantra with its first half as in AG but the second half is as follows

1 *dvisantamapabādhasva mā ca tvam dvisatām adhah* SMB 1 2 1
2 *dvisantamapabadhasva mā ca tvā dvisato vadhīt* JG 1 12

In JG 1 12 the Mantra is given with *sthirah* instead of *sthirā*

The bridegroom is to lead the bride around the fire and the Stheya water In the course of this circumbulation he helps her to step over the *asman*, lower mill-stone, under the recital of this Mantra [11] Of the two asman verses given in KG 25 28 with the first the priest makes the bridegroom tread on the mill-stone In the Upanayana ceremony the boy is made to tread on the mill-stone with this Mantra with the necessary variations [12]

The Mantra has got at least three different versions which are also subjected to further textual variations 1 The version in AV 2 13 4 This is used with modifications in MG 1 10 16, VG 14 14 and KG 25 28, 41 8 2 The Ppp version AG 1 7 7, ŚG 1 13 12 KauG 1 13, SMB 1 2 1, KG 25 28 and JG 1 21 have the nearest parallels to this version. 3 The Gṛhya Sutras of the Taittiriya School have the third version with *atiṣṭhemamasmānam* as the opening pāda

All the four pādas of this Mantra have their proto-types in pre-Grhya-texts, Samhitās and Brāhmaṇas

(a) imamasmānamāroha—Ppp *imamaśmānamātiṣṭha*
(b) asmeva tvam *sthirā* bhava—*aśmā bhavatu nastanūh* RV 6 75-12

10 *Cf* the Ppp version

11 AG 1 7 7, ŚG 1 13 12, KauG 1 13, BG 1 4 24 ApG 2 5 3 HG 1 19 8 BhG 1 16 AgG 1 5 3 MG 1 10 18, VG 14 14 KG 25 28, GG 2 2 4, KhG 1.3 19 JG 1 12 Kaus 76 16

12. HG 1 4 1, AgG 1 1 2, MG 1 22 12, KG 41 8

(c) sahasva pṛtanāyatah—*sahasva pṛtanāyataḥ*. AV. 19 32 6[b]
(d) abhitiṣṭha prtanyataḥ—*abhitiṣṭha pṛtanyataḥ*. VS. 11-20.[d]

It may be noted that while all the other Grhya-Sūtras use the parallels of AV. 2 13 4 in this context of Aśmarohana Kauś. uses the second half of another aśman verse in AV. 14.1 47 for the rite.

The exhortation that one may remain as firm as a stone is found in a formula chanted in connection with the ceremonies of birth rite. Soon after the child's birth the father touches its shoulders with the Mantra *aśmā bhava paraśurbhava etc.* Another aśman Mantra, *aśmānamālabhante aśmeva sthiro bhūyāsam, agnirnaḥ śarma yacchatu* is rubricated in BaiG. in the grhapraveśa section.

The aśman verse AV. 2 13 4 is used in Kauś. 54 8 to make the boy tread on a mill-stone in the Godana ceremony. Thus the aśman verses are seen used in marriage, initiation and tonsure rites for treading on the mill-stone and in rites connected with child birth to touch the shoulders of the child.

Firmness and destruction of enemies are the two main things emphasised in these asman verses. The stone is the symbol of firmness and the bride or bridegroom or the boy treads on the stone as a symbol of the way in which she or he is to trample down the enemies.

196. *yathendrah sahendranyā avāruhad gandhamādanāt*
evam tvam asmādasmano avāroha saha patnyā.
MG. 1.19.17.

Just as Indra with Indrāni, climbed down from the Gandhamādana so do you descend from this mill-stone with your wife

The bride is made to ascend the mill-stone twice This is one of the two Mantras recited when she ascends (?) for the second time[13]

The simile in the Mantra is based on the myth that Indra and Indrāni climbed down Gandhamādana. Neither this story of the divine couple's climbing up and down a mountain nor the name Gandhamādana is mentioned in pre-Gṛhya Vedic literature So the verse must necessarily be of a later origin.

The direction given in the Sūtra is either wrong or at least not clear For the first treading of the bride on the mill-stone the popular asman verse is prescribed Then two Mantras are given of which this is the first, with the direction *ityevam dvirās-thāpayati* So we have to gather from the Sūtra that this Mantra is also to accompany the treading of the stone But the sense of the Mantra proclaims beyond all doubt that it was used for descending from the mill-stone So it is quite possible that in the Sūtra the direction regarding the viniyoga of this Mantra is left out

197. *arohasva same padau prapūrvyayuṣmatī kanye putra-vatī bhava* MG 1 10 17

Place both thy feet on the mill-stone, in the right order O, girl be blessed with a very long life and sons

With this Mantra the bride is made to tread the mill-stone for a second time[14]

In the Grhya branch of the Manavas the couple is to tread the mill stone and not the bride alone Moreover this is to be done twice and not once as in other Grhya branches But it is very doubtful whether the bridegroom also mounts the stone for the second time We see that the first Mantra is adapted in such a manner as to make it fit for addressing both the bride and the bridegroom But the mantra under discussion is meant to be addressed to the bride only So it is not impossible that the second-treading was done only by the bride

14 MG 10 17.

CHAPTER XXX

ANOINTING THE COUPLES EYES

198 *'vrtrasyası kanīnıkā' cakṣuso me vayo dhā, antaraham tvayā dveso antararātīrdadhe mahatā parvatena, caksuspā ası caksurme pāhı* MS 1 2 1

Thou art the pupıl of Vrtra, gıve strength to my eye With these, shall I suppress hatred, shall I suppress (my) enemıes as ıf with a bıg mountaın Thou art the protector of the eye, protect my eye

The parallel passage ın the KS 2 1 runs

mıtrasyāsı kanīnıkāntaraham tvayā dveṣamantararātır-dadhe caksurdhā ası caksurme pāhı

VS 4 3 reads

vrtrasyası kanīnıkāh caksurdā ası caksurme dehi.

The sacrificer who begıns dīksā ın connectıon with a sacrıfice anoınts hıs eyes with a reed stalk (*saresıkā*) For thıs the formula ıs used[1] Just after the gırdıng of the brıde, the brıdegroom's eyes are anoınted with four darbha stalks or reed stalks, three tımes The formula accompanıes thıs act[2] The brıde's eyes are anoınted without any accompanyıng recıtatıon The formula (VS versıon) ıs also used ın the Samāvartana ceremony when the student salves hıs eyes after puttıng on the ear-rıngs[3]

Vṛtra ıs an atmospherıc demon known maınly as the chıef adversary of Indra So ıt ıs rather strange that hıs pupıl should be ıdentıfied with that of the brıdegroom or the sacrıficer Probably thıs ıdentıficatıon ıs made to emphasıse the darkness of the pupıls of the sacrıficer or the brıdegroom for Vrtra ıs the embodıment of forces of Darkness However ıt appears the Kāthakas were conscıous of thıs unhappy metaphor and consequently they changed *vrtrasya* ınto *mıtrasya*

1. ŚB 3 1 3 15
2. MG 1 11 8
3. PG 2 6 27

The 'great mountain' the instrument used against the enemies appears to be the same as that associated with Vrtra in the Rgveda[4]

(b) *Piercing the śalākās after anointing the couple's eyes*

199 *yāni rakṣāṃsyabhito vrajantyasyā vadhvā agnisakā-samāgacchantyāḥ.*
teṣāmahaṃ pratividhyāmi cakṣuḥ svasti vadhvai bhūta-patirdadhātu MG 1 11 9

The evil spirits that roam around this bride while she approaches the fire, their eye I pierce May the lord of beings bestow well-being on the bride

After girding the bride her eyes are anointed in marriage ceremony The *śalakās* (darbha-stalks) used for this purpose are pierced under the recital of this Mantra[5]

The Mantra from the point of view of its contents, appears to have been composed for the purpose of recitation with a view to exorcising the evil spirits gathering about the bride as she is being led to the sacred fire And it is possible that some ritual act was also performed to symbolise the piercing of the demon's eyes Later on, probably, the Mantra was transferred to the context of piercing the darbha-stalks as it is symbolic of piercing the eyes of the evil spirits

4 RV. 1 57 6
5 MG 1 11 9

CHAPTER XXXI

THE LĀJAHOMA

(a) *Pouring lāja into the bride's hand*

200 *imān lājānāvapāmi samṛddhikaraṇān mama*
tubhyam ca saṃvananam tadagniranumanyatāmayam
HG 1.20 3

I pour these fried grains that bring unto me prosperity and heart-amity unto thee May this Agni sanction that

PG 1 6.2 has *agnau samṛddhikaraṇam tava* for the second pāda, *mama tubhyam* for *tubhyam* and *iyam* for *ayam*

BhG 1 16 has the variant *iyam* for *ayam* AgG 1 5 4 adds *mama* at the beginning of the third pāda and drops *ayam* at the end of the last pāda

The bridegroom pours laja into the bride's hand reciting this Mantra[1] This Mantra also accompanies the lāja sacrifice[2] According to PG the bride sacrifices the fried grains and the bridegroom recites the Mantra for her But BhG directs that the bride should be made to mutter the Mantra

This Mantra appears to be a companion to *iyam nāryupabrūte,* etc , which is traced to AV 14 2 63 and used in many Gṛhya-Sutras for lajahoma

201. *ūrtvamosyūrk te mātā nama sā māmehi saha prajaya saha rāyasposena* JG 1 21

You are food, thy mother is verily strength As such, do thou come to me with progeny (and) increase of wealth

The Mantra is recited when the bride's brother or anybody else pours laja into her hands[3]

1. HG 1 20 3, AgG 1 6 2 Vaikh 3 3
2. AgG 1.6.2, BhG 1.16 Vaikh 3 3
3. JG 1 21

The portion *saha prajayā saha rāyasposena* is traced to TS 1342 and KS. 31.

(b) *Sacrificing the fried grains*

202 *iyam nāryupabrūte lājānāvapantikā*
śivā jñātibhyo bhūyāsaṁ ciram jīvātu me patih, svāhā
ŚG 1141.

This woman strewing the fried grains says—"May I bring fortune to my relations, let my husband live long"

AV 14263 has *pūlyāni* (Ppp *kulpāni*) for *lājān* and *dirghāyurastu me patih jīvāti śaradah śatam* for the second hemistich The last pāda of the AV. version is identical with RV 108539[d] but Ppp reads *edhantām pitaro mama*

SMB 122, JG 121, MG 11112, BG 1426, HG 1204, BhG 116 AgG 154 add *agnau* between *upabrūte* and *lājān* MP 152 reads *kulpāni* and KG 2532 reads *tokmāni* for *lajān* HG 1204 BhG 16, BG 1426, AgG 154 have only *āvapanti* SMB 122, JG 121, MG 11112, VG 1418, KG 2532, BG 1426, MP 15.2, HG 1204, BhG 116, AgG 154 have *dirghāyurastu me patih* for the third pāda while PG 162 reads *āyusmānastu me patih* SMB 122, JG 121 MG 11112, VG 1418, KG 2532, PG 162, HG 1204 BhG 116 AgG 154 have *edhantām jñātayo mama* for the last pāda MP 152 and BG 1426 have *jīvātu saradah satam* for the last pāda

After treading on the mill-stone and going round the fire the bride is made to sacrifice the shrivelled grains poured into her hands mixed with *śamī* leaves either by her father or brother[4]

Of all the versions of the Mantra found in various texts the AV version appears to be the original one, particularly so from a metrical point of view The second half of the AV version is very similar to the second half of the 39th verse in RV 1085 a sūkta connected with the Suryā vivaha This RV. verse is used for Lājahoma in MG 11112 and ApG 257

This Mantra is seen used in all the extant Grhya-Sūtras with the single exception of AG

4. ŚG 1141.

(c) *Recitation by the bridegroom*

203-205 *aryamanam nu devam kanya agnimayakṣata*
sa imām devo aryamā preto muñcātu nāmutaḥ
varuṇam nu devam kanyā agnimayakṣata
sa imām devo varuṇaḥ preto muñcātu namutaḥ
pūṣaṇam nu devam kanyā agnimayakṣata
sa imam devaḥ puṣā preto muñcatu nāmutaḥ A G 1-7-13

To Aryaman the god, to Agni, have the girls sacrificed May he—god Aryaman, release her from here, not from yonder

ŚG 1 18 3 and KauG 1 18 have *semām* for *sa imām* and *māmutaḥ* for *namutaḥ*, in all the three verses MP 1 5 7 has only the first verse with the variant *adhvaraḥ* for aryamā in the third pāda and *muñcati* for *muñcatu* in the last pada MG 1 11 12 and VG 14 18 have *so'smān devo aryama* for the third pāda and they substitute *nāmutaḥ* with *mamutaḥ* MG 1 11 12 contains all the three verses but VG 14 18 contains only the first verse KG 25 35 has only the first verse PG 1 6 2 has the first verse with the following variations In the first pada *nu* is dropped The third pāda reads *sa no aryamā devaḥ* and the last pāda has the variant *mā pateḥ* for *namutaḥ* JG 1 21 contains only the first verse and it shows the variants *aryamnam* for *aryamanam*, *kanyagnim* for *kanya agnim* and *mamutaḥ* for *nāmutaḥ*

After the leading round of the bride, fried grain is poured into her joined hands by her brother or his representative The bride sacrifices the fried grain without opening her joined hands, as if she was sacrificing them with the 'Sruc' laddle while the above Mantra is being recited by the bridegroom[5] Following the girding of the bride black collyrium is applied to her and the bridegroom's eyes Then the bride's brother or a brahmacārin pours fried grain into her hand which she sacrifices while the bridegroom recites a few Mantras of which the first in the triad is one[6] The Mantra is also to accompany the sacrifice of fried grain preceded by presenting the bride with a garment,[7] and the performance of oblations such as Jaya, Abhyātana, Rastrabhrt[8]

5 V M Apte op cit, 10
6 AG 1 7 13
7 VG 14 18
8 PG 1 6 2

etc, and preceded and succeeded by Aśmārohana[9] On the fourth day after marriage the bridegroom offers eight oblations of cooked food Of these oblations the fourth, fifth and the sixth are accompanied by these three Mantras[10] The first Mantra is also used to offer an oblation after treading over the mill-stone[11]

KG 25 35 has the following parallel verse

> *gandharvam pativedanam kanyā agnimayakṣata,*
> *so'smāndevo gandharvaḥ preto muñcātu māmuṣya*
> *gṛhebhyaḥ*

It is pointed out that the influence of AV 14 1 17 is clearly seen in the formation of these Mantras[12]

(d) *The bride rising up after Lāja-homa*

206 *'udāyuṣā svāyuṣa' udoṣadhīnām rasenotparjanyasya śuṣmenodasthāmamṛtān anu* TS 1 2 8 1

Up with life, with good life, up with the essence of herbs, up with the prowess of Parjanya, up have I stood following the immortals

MS 1 2 6 has *dhamna* for *śuṣmena* and *amṛtam* for *amṛtān* KS 2 6 puts *rasena* before *oṣadhīnām* and substitutes *śuṣmena* with *vṛṣṭyā* VS 4 24 omits the portion *udoṣadhīnām śuṣmena* VSK 2 7 5 has *utparjanyasya dhamabhiḥ* in the place of *udoṣadhīnam śuṣmena* AV 3 31 10 has *samāyuṣā* for *svāyuṣā* and AV 3 31 11 has *a parjanyasya vṛṣṭyodasthāmamṛtā vayam* AŚ 1 3 23 reads *dhāmabhiḥ* for *śuṣmena* PG 3 2 14 has *utparjanyasya dṛṣṭyā pṛthivyāḥ sapta dhāmabhiḥ* after *svayuṣā*

In the Yajurveda Saṁhitās the formula is meant for recitation when the sacrificer rises up taking up the Soma after it is purchased, in the Soma-sacrifice The sacrificer rises up with this Mantra when the Adhyaryu completes the recitations of the Mantra ending with *mānuṣa*[13] AV 3 31 10 is recited when the sacrificer rises up to mutter apratiratha hymn in the Agniṣṭoma[14]

9 GG 2 2 7, KhG 1 3 23 JG 1 21
10 ŚG 1 18 3 KauG 1 18
11 ApG 2 5 8
12 V M Apte op cit 11
13 AŚ 1 3 23
14 Vait 13 10

After the Lāja-homa the bride is made to rise up under the recital of this Mantra.[15] The formula is also recited while the bride rises up to worship the pole star[16] and when the master and others in the house rise up after lying down on their right side in the Agrahāyanı rite[17] AV. 3 31 which contains the formula is used in a ceremony for long life after initiation[18]

15 HG 1 20 5, Vaikh 3 3
16 BhG 1 29
17 HG 2 17 10, PG 3 2 14
18 Kaus 58 3.

CHAPTER XXXII

OBLATIONS FOLLOWING THE LAJA-HOMA

(a) *Santatı Oblatıons*

207 *'prānadapānam santanu', apānādvyānam santanu, vyānaccaksuh santanu, cakṣusah srotram santanu, srotrat prthıvım santanu, pṛthıvyā antarıkṣam santanvantarıksāddıvam santanu, dıvo dıśah santanu, dıgbhyah svargam lokamanu santanu* MS 2 13 3

Extend the apāna from out of the prāna, extend the vyāna from out of the apāna, extend the eye from out of the vyana, extend the ear from out of the eye, extend the earth from out of the ear, ertend the atmosphere from out of the earth, extend the sky from out of atmosphere, extend the quarters from out of the sky, in the same way extend the world of heaven from out of the quarters

KS. 39 8 runs *ayusah pranam santanu pranadvyanam santanu vyanadapānam santanvapanaccaksuh santanu, vaca ātmanam santanu, atmanah prthıvım santanu, prthıvya antarıkṣam santanvantarıksaddıvam santanu dıvassvassantanu*

TB 1 5 7 1 and Aps 16 32 3 have *āyuṣah prānam santanu* at the beginnıng *srotramātmanah santanu, manaso vācam santanu, vaca atmānam santanvatmanah prthıvım santanu,* and *dıvassuvassantanu* at the end. BG 3 1 18 and AgG 3 4 1 follow TB 1 5 7 1 and KG follows KS 39 8

The formulas are used to lay the twelve bricks in the Agnıcıtı rıte [1] With these formulas are performed the Santatı homas in the marrıage ceremony [2] The formulas are recıted when one who has establıshed sacred fire ıs laıd on kuśa grass as he ıs about to dıe [3]

1 TB 1 5 7 1 and Aps 16 32 3
2. MG 1 11 15 K G 25 12
3 BG 3 1 18 and AgG 3 4 1

(b) *Abhyātāna Oblations*

208 *'prācī dıgvasanta ṛtu' ragnırdevatā brahma dravınaṁ gayatrī chando rathantaram sāma trıvrt stomah sa u pañcadasavartanıh sanaga rsıstryarvırvayah krtamayānāmpurovāto vatah pıtarah pıtāmahah pare'vare te no'vantu te nah pāntvasmın brahnyasyām purodhāyām asmınkarmanyasyam āsısyasyām devahutau* MS 2 7 20

The east quarter, the sprıng season, Agnı the deıty, holy power the wealth, gāyatrı the metre, rathantaram the Sāman, Trıvrt the Stoma and ıt formıng the path of the fifteenfold (stoma), Sanaga the sage, the eıghteen-month-old-calf the strength, the *krta* of throws of dıce, the east wınd The fathers, the grandfathers, near and far, may they protect us, may they help us, ın thıs holy power, ın thıs purohıtashıp, ın thıs rıte, ın thıs prayer, ın thıs ınvocatıon of the gods

TS reads *prācī dısām vasanta ṛtunām agnır devatā brahma dravınam trıvrt stomah sa u pañca vartanıstryavırvayah krtamayānām puro vāto vatah sanaga rsır pıtarah pıtāmahah pare'vare te nah pāntu te no'vantu asmın brahmannasmın ksatre'syam āsısyasyām purodhāyam asmın karmannasyam devahutyam*

The formula ın the MS and TS are used to lay the Apānabhṛt brıcks for the first layer ın the Agnıcayana rıte[4] The formulas are prescrıbed for the Abhyātāna oblatıons after the Lāja-homa[5]

The Abhyātāna Mantras prescrıbed in HG 1 3 10 and 11, PG 1 5 10 and AgG 1 5.2 are traced to TS 3 4 5 and are dıfferent from these formulas In TS also they are laıd down for Abhyātāna oblatıons

(c) *Recıtatıon after the Santatı Oblatıons*

209 *'vısvādıtyā' vasavasca sarve rudrā goptāro marutaśca santu ūrjam prajāmamrtam dırghamāyuh prajāpatırmayı paramesṭhī dadhātu* MG 2 8 6

May all the Ādıtyas, all the Vasus, Rudras, and Maruts be my protectors Vıgour, offsprıng ımmortalıty, long lıfe—may prajāpatı the hıghest ruler bestow these on me

4. ĀpŚ 16 32 2
5 MG 1 11 15

AG 2 4 14 has *visva ādityāh* for *visvādityāh*, *devāh* for *sarve* in the first pāda, *sadantu* for *ca santu* in the second pāda, and *pinvamānah* for *dīrghamāyuh* in the third pāda MG 2 8 6 has *visva ādityāh* in the beginning PG 3 3 6 has *viśve ādityah* in the beginning, *devatāh* for *sarve* in Benares edition and *nah* after *dadhātu* at the end

This Mantra and another one *trātāramindram*, etc , (RV 6 47 11, MS 4 27) are laid down for recitation for the sake of auspiciousness amidst the oblations offered between Lāja-homa and Saptapadi[6] Under the recital of this Mantra cooked food[7] and melted butter[8] are offered in the Astakā ceremony.

(d) *Expiatory Oblations after the Lāja-homa*

210 *'yanma ātmano mindā bhūd' agnistat punar āhārjātavedā vicarsanih* TS 3 2 5 4

Whatever has been my own fault, Agni the all-knower, the all-pervading, has destroyed that

The Mantra is used to make an expiatory offering in the Soma sacrifice[9] This is one of the Mantras used for the *svistakrt prāyascitta* just after the Laja-homa[10] This is also used for an expiatory oblation after taking a new vessel in the place of one which was licked by a dog or polluted otherwise[11] It is also used to offer one of the *minda* oblations[12] for faults and shortcomings in Grhya rites[13]

211 *'punaragniścaksuradāt' punarindro brhaspatih punarme asvinā yuvam caksurādhattamaksyoh* TS 3 2 5 4

Agni has given back the eye, Indra and Brhaspati (have given it) back You two Asvins put back my eye in the sockets

6 MG 1 11 16
7 AG 2 4 14 and PG 3 3 6
8 MG 2 8 6
9 ApS 13 12 8
10 AgG 1 5 4
11 AgG 2 7 8
12 AgG 2 7 9
13 HG 1 28 9 AgG 2 7 2

The Mantra is used to make an expiatory offering in the Soma sacrifice[14]

This is one of the Mantras used to offer *svistakrt prāyascitta* oblations just after lāja homa,[15] and is the companion verse to *yanma ātmano mindābhūt*, etc (No 210)[16]

212 215 *pahi no agna enase svāhā pāhi no visvavedase svāhā yajñam pahi vibhāvaso svāhā sarvam pāhi sata-krato svāhā* AgG 1 5 4

Protect us O Agni from sin, hail! Protect us for attaining all knowledge, hail! O shining one protect the sacrifice, hail! O hundredfold wise one protect all, hail!

ŚG 5 1 8 reads *edhase* for *enase*

With these formulas expiatory oblations are offered after the Sarvaprāyascitta[17] The formulas are also used for expiatory oblations when the sacred fire dies out[18]

In TA 10 5 1 they are meant for oblations to remove the obstacles to the attainment of knowledge

216 *Anājñatam yadā jñātam yajñasya kriyate madhu agne tadasya kalpaya tvam hi vettha yathātatham, svāhā* AgG 1 6 3

Knowingly or unknowingly what is wrongly (*mithu*) done in the sacrifice, O Agni, set right that for this (sacrifice), you know (it) properly, hail!

TB 3 7 11 5 has the correct reading *mithu* instead of *madhu* Kauś 119.2 has a similar Mantra

The Mantra is used in Sarvaprāyascitta in the Darśapūrṇamāsa[19] Expiatory oblations are sacrificed after Lāja homa For this five Mantras are used and this is one among them.[20]

14. Aps 13 17 8
15 AgG 1 5 4
16. For other uses made of it in Gṛhya rites see the contexts of the Mantra. No 210
17 AgG 1 6 3
18. ŚG 5 11 8 BG 4 11 2· AgG 2 7 4
19 Aps 3 12 1
20 AgG 1 6 3

217 *purusasammito yajño yajñah purusasammitah*
agne tadasya kalpaya tvam hi vettha yathātatham, svāhā AgG 1 6 3

The sacrifice is of the same measure as Purusa, of the same measure as Puruṣa is sacrifice O Agni, set right that for this (sacrifice), you know (it) properly

Kauś. 119 4 has *arthah karmārthah* for *yajño yajñah*

The Mantra is used in Sarvaprāyaścitta in the Darśapūrnāmasa[21] This is one of the five Mantras used for expiatory oblations after Lāja-homa[22] It is also used for expiation when one sees a miracle[23]

218-222 *Bhūragnaye ca pṛthivyai ca mahate ca svāhā bhuvo vāyave cāntarikṣāya ca mahate ca svāhā suvarādityāya ca dive ca mahate ca svāhā bhūrbhuvah svaścandramase ca naksatrebhyaśca mahate ca svahā namo devebhyah svadhā pitrbhyo bhurbhuvah svarmaharom svāhā*

Bhūh to Agni, and to *prthivi*, and to the great one, hail, *Bhūvah*, to Vāyu, and to the atmosphere, and to the great one, hail! *Suvah* to Aditya and to the Heaven and to the great one, hail! *Bhū*, *Bhuvah*, *Svah* to the Moon and to the stars and to the great one, hail! Salutation to the gods, Svadhā to the Fathers, *Bhūh*, *Bhuvah*, *Svah*, offering Om hail!

The formulas are used to perform the expiatory *pranava-homa* after offering a few expiatory oblations following the Lāja-homa[24]

The formulas are traced to TA 10 4 1 where they are to accompany oblations performed to remove sin[25]

(e) *Wiping the ground around the fire*

223 *'prājāpatyam pavitram' śatodyāmam hiranmayam*
tena brahmavido vayam putam brahma punīmahe TB 1 4 8 6

21 Aps 3 12 1
22 AgG 1 6 3
23 Kaus 119 4
24 AgG 1 6 3
25 See Commentary on TA 10 5

The purifier sacred to prajāpati, a hundred strings (*yāma*) made of gold, there-with we who know brahman (hymns) shall purify the already pure Brahman

The Mantra is used for cleansing with a bundle of Darbha blades in the *Dikṣaniyeṣti*.[26] After the *pranavahoma* water is sprinkled and the ground around the fire is wiped with hand under the recital of this Mantra[27]

224 *indrah suniti saha ma punātu somah svastya varunah samīcyā*
yamo rajā pramrnabhih punātu mā jātaveda morja-yantyā punatu ma TB 1 4 8 6

May Indra purify me with Suniti (good guidance), Soma with Svasti (welfare), Varuna with Samicī (harmony) May Yama the king purify me with Pramrnās (the power of destruction) May Jātavedas purify me with Ūrjayantī (power of plenty)

RVKh 9 67 5 omits *mā* before *jātavedāh* but Scheftelowitz's edition has *mām*

The Mantra is used along with *prājāpatyam pavitram,* etc , for wiping the ground around the fire after sprinkling water[28]

26 Aps 10 7 13
27 AG 1 6 3
28 AsG 1 6 8

CHAPTER XXXIII

THE SEVEN STEPS (SAPTAPADĪ)

(a) *Instruction to the bride to step forward*

225 *daksinena prakramya savyenānuprakrāma mā savyena daksinamatikrāmih* HG 1 20 10

Having stepped forward with the right foot follow it with the left one Do not put the left foot before the right one

GG 2 2 12-13 reads *anukrāmet* for *anuprakrāma* and *atikrāma* for *atikrāmīh*

The bridegroom gives instructions to the bride with regard to the placing of steps in the Saptapadi rite, in these words[1]

Here a direction in the ritual is seen to insinuate itself into a new Mantra[2]

(b) *The bride walks the seven steps*

226-232 *isa ekapadī, ūrje dvipadi rāyasposaya tripadī māyobhavyāya catuṣpadi prajabhyah pañcapadī rtubhyah satpadi sakha saptapadī bhava* AG 1 7 19

For sap (be thou) one who has taken one step forward For juice two steps For the augmenting of riches three steps For comforts four steps For progeny five steps For the seasons six steps Be a friend (thou) who has taken seven steps[3]

TB 3 7 7 11 reads as follows *ekapade visnustvānvetu dve ūrje trīni vratāya catvāri mayobhavāya. pañca paśubhyah sad rayasposāya sapta saptabhyo hotrabhyah visnustvanvetu* ŚG 1 14 6 and KauG 1-14 have *āyobhavyāya* for *māyobhavyāya* and *pasubhyah* for *prajābhyah* These variations are not found in the palm leaf manuscript of the KauG But it has the reading *māyobhavyāya* Moreover it directs *viṣnustvā nayatu iti sarvatra*[4]

1 HG 1 20 10 and GG 2 2 12-13

2 For a similar instance see the Mantras used to send for water for washing the bride AV 14 1 39

3 V M Apte op cit, 11

4 No 436 Travancore University Mss Library

All the Gṛhya-Sutras belonging to the Taittirīya School, BG 1.1.28, MP 1.3.7 (ApG 2.4.10), HG 1.21.1, BhG 1.17, Vaikh 3.4, and AgG 1.5.4 use all the seven formulas except the sixth as given in TB 3.7.7.11 for the Saptapadi rite MP 1.3.12 alone has *ṣaḍṛtubhyaḥ* while other Gṛhya-Sūtras of the Taittirīya School have *ṣaḍ rāyasposāya* as in TB M.P 1.3.14 has *sakhī saptapada bhava* to accompany the act of walking the seventh step

ekamiṣe dve ūrje trīṇi prajābhyaḥ catvāri rāyaspoṣāya. pañca bhavaya saḍṛtubhyaḥ sakhā saptapadī bhava sumṛḍikā sarasvati mā te vyoma saṃdṛśi The clause *viṣṇustvāmunnayatu* is appended to every one of these formulas in MG 1.11.18

ekamiṣe dve urje trīṇi rayaspoṣāya catvāri māyo bhavāya pañca prajābhyaḥ saḍṛtubhyaḥ Saptam saptabhyo hotrabhyaḥ The clause *viṣṇustvām nayatu* is appended to every one of these formulas in VG 14.23

ekamiṣe dve ūrje trīṇi rāyaspoṣāya catvāri māyābhavāya pañca paśubhyaḥ ṣaḍratubhyaḥ sakhe saptapadā bhava sā mānuvratā bhava The clause *viṣṇustvā nayatu* is attached to each of the above formulas in PG 1.8.1

SMB 1.2.6-12 are the same as the TB formulas with the variation *viṣṇustvā nayatu* instead of *viṣṇustvānvetu* JG has the first, second and the fourth formulas as in TB and the third, fifth and sixth and seventh are as follows trīṇi rāyaspoṣāya pañca prajābhyaḥ ṣaḍṛtubhyaḥ sakhā septapadi bhava

Kauś 76.23.29 reads *iṣe tvā sumangali prajāvati susīme ūrje tvā rāyaspoṣāya tvā saubhāgyāya tvā sāmrājyāya tvā sampade tvā* jivātave tvā sumangali prajavati susime sakhā saptapadī bhava

Reciting these formulas the yajamāna follows in the steps of the Somakrayaṇī cow while she is being led in Agniṣṭoma sacrifice[5]

These formulas are used by all the Gṛhya-Sutras in the Saptapadi rite In this rite the bridegroom makes the bride take seven steps in a north-eastern direction A formula is uttered as she takes every step

These formulas are used in all the extant Gṛhya Sutras for the accompanying recitation in Saptadadi rite This rite is common to all Gṛhya Schools So, we may infer that it is one of the oldest

[illegible]

items in marriage ceremony. But, strangely enough the Mantras used in this rite have no particular bearing on this rite; on the other hand they are practically borrowed from the Agniṣṭoma sacrifice. Therefore it is quite possible that the Saptapadī rite was originally performed without being accompanied by any Mantra recitation. When in later times the ritualists felt the necessity of decking this rite also with some Mantra they transferred the formulas from the Agniṣṭoma context of leading the cow, a context which is to a certain extent similar to the context of the bride's walking the seven steps.

(c) *Recitation after Saptapadī*

233. *sakhāyaḥ saptapadā abhūma, sakhyaṁ te gameyam sakhyāt te mā yoṣam, sakhyānme mā yoṣṭhāḥ.* BG. 1.1.28.

Walking seven steps together we have become friends. May I attain to your friendship. May I not swerve from your friendship. May you not swerve from my friendship.

MP. 1.3.14; BhG. 1.17 and Vaikh. 3.4 have *sakhā saptapadā bhava* prefixed to this Mantra. These three Gṛhya-Sūtras and HG. 1.21.2 and AgG. 1.5.4 read *sakhāyau saptapadāvabhūma* or *sakhāyaḥ saptapadā abhūma*. A paper Mss. of Hiranya Keśi Gṛhya (No. 3822 of the Travancore University MSS. Library), reads *saptapadāvabhūvam.*[6] VG. 14.23 has the parallel:

sakhī saptapadī bhava, sakhyaṁ te gameyaṁ, sakhyāt te mārisam. SMB. 1.2.13 substitutes *sakhāyah saptapadā abhūma* with *sakhā saptapadī bhava.* It has *sakhyaṁ te mā yoṣāḥ sakhyaṁ te mā yoṣṭhāḥ* for the second half of the Mantra.

The Mantra is to be recited by the sacrificer as he accompanies the Somakrayaṇī which has finished walking seven steps.[7] Just after the bride's walking the seventh step in Saptapadī the bridegroom recites this Mentra.[8] The Mantra is also recited on the occasion of the Pāṇigrahaṇa proper.[9]

6. See also Vedic Concordance, 952 for similar reading in the Manuscripts of MP.
7. TB. 3.7.7.11; Āpś. 10.23.1.
8. See BG. 1.1.28; ApG. 2.4.17; HG. 1.21.2, BhG. 1.17; Vaikh. 3.4. AgG. 1.5.4; VG. 14.23.
9. GG. 2.2.16; KhG. 1.3.31.

May these feet that are lucky and precious be to (our) fortune and not to our injury May the (feet) of the excellent wife that are being washed give progeny, cattle and long life

The bride's feet are washed by a friend of hers to the accompanying recitation of this Mantra[20]

(g) *Blessings from Brahmins*

239-246 *arundhatīva pativratā bhava indrānīva sumangalā bhava aditiriva suputrā bhava srīriva subhagā bhava manuriva mahādhikāro bhava prajapatiriva suprajā bhava purusottama iva durjayo bhava mahendra iva sarvarthasamsiddho bhava* Vaikh 3 4

Be devoted to your husband as Arundhati Be prosperous as Indrānī Be a mother of excellent sons as Aditi Be beautiful as Śrī Be of great authority as Manu Be blessed with good progeny as Prajapati Be invincible as Purusottama Be blessed with everything as Mahendra

Following Saptapadi the bridegroom touches the heart region of the bride Then the priest sprinkles the couple with water and this is followed by the pronouncement of blessing by the Brahmins using these formulas[21]

20 Kaus 76 27
21. Vaikh 3 4

CHAPTER XXXIV

UNGIRDING THE BRIDE

(a) *The bridegroom ungirds the bride*

247 *'vı te muñcāmı rasanam vırasmīn vıyoktranı parıcartanānı dattvayāsmabhyam dravıneha bhadram pra mā brutad havırdā devatabhyaḥ* KS 5 3

I loosen thy rope, brıdles, yoke tıes, harness After gıvıng us here auspıcıous wealth may he (Agnı) proclaım me as the gıver of oblatıons to deıtıes

MS 1 4 1 reads *dhattāt* for *datvayam*, and *bhagadam devatāsu* for *havırda devatabhyaḥ* TS 1 6 4 3 reads *rasanah* for *rasanam*, *vıyoktrā yānı* for *vıyokranı*, *asmasu* for *asmabhyam*, *dravınam yasca* for *dravıneha*, *nah* for *ma*, *bhāgadhan* for *havırda* and *devatāsu* for *devatabhyah*

The Mantra ıs used to let loose the horse ın Asvamedha sacrıfice [1] Thıs ıs one of the verses recıted by the sacrıficer for the Anuyājyas ın the Darsapurnamasa sacrıfice While thıs ıs recıted the enclosıng stıcks are taken down [2]

The Mantra ıs recıted whıle the brıde ıs beıng ungırded [3] It ıs also used for offerıng an oblation after the ungırdıng of the brıde[4] and ın the Sthālıpaka rıte [5]

248 *'aham vıṣyāmı' mayı rupamasyā vedad ıt pasyan manasah kulāyam*
na steyamadmı manasodamucye svayam srathnano varunasya pāsan AV 14.1 57

I loosen (vı-sā) ın me the form of her, he verıly shall know, seeıng the nest of mınd, I eat not stolenly, I was freed (ud muc) by mınd, myself untyıng (śrath) the fetters of Varuna [6]

1 Aps 20 16 18
2 Apś 4 12 9
3 KG 25 41
4 MG 11 23
5 MG 2 2 25
6 Whitney Translation of the Atharvaveda 2 751

Ppp reads pāsam at the end.

The Mantra is to accompany the ungirding of the sacrificer's wife[7] It is also used to ungird the bride as she is seated on a *talpa* after Saptapadi rite[8]

(b) *Sprinkling the bride with fragrant powder*

249 *'brhaspatinā' avasrstam visvedevā adhārayan varco gosu pravistam yattenemam samsrjamasi* AV 14 2 53

Her, let go by Brhaspati, all the gods maintained, what splendour is entered into the kine, with that do we unite this woman.[9]

After ungirding the bride she is sprinkled with fragrant powder to the accompanying recitation of this Mantra[10] Kaus 75.25 mentions seven Mantras for heating water with which the bride is washed This Mantra is probably one among them

(c) *Oblation after ungirding the bride*

250 *'ayascagne syanathisastisca' satyamittvam ayā asi ayassanmansa krto'yassanhavyamuhise' ya no dhehi bhesajam* KS 5 4

O Agni thou art quick, and free from curses Verily thou art quick Being made quick by the mind, being quick thou carriest the offering (to the gods) Being quick bestow medicine on us

AŚ 1 11 13 and ŚŚ 3 19 3 read *ayasa vayasa krto'yassan* at the beginning of the second half ŚŚ reads *krnuhi* for *dhehi* in the last pāda KŚ 25 1 11 has *aya no yajñam vahasi* for *ayāssan uhise* ApŚ 3 11.2 reads *ayasā manasā dhrto'yasā havyam* at the beginning of the second half Kaus 5 13 reads as follows for the second half *ayasā manasa krto'yasyam havyamuhise ayā no dhehi bhesajam*

The Mantra is laid down for use in Sarvaprāyascitta[11] According to the Śrauta Sutras it is to be employed invariably in expiatory oblations[12]

7 Vait 4 11
8 Kaus 76 28
9 Whitney op cit 2 764
10 Kaus 76 31
11 MS 1 4 8 and 32 4

After ungirding the bride she is made to sit on a hide spread over with kusa-grass or a seat of kusa blades Then the bridegroom offers an oblation with this Mantra [13] The Mantra is also used to offer oblations when the Aupāsana fire dies out,[14] on the occasion of *punaradhāna*[15] of Āvasthya fire,[16] expiatory oblation in Pakayajñas,[17] expiatory oblation for not performing the *parvan homa* in time[18] and Sarvaprāyascitta [19]

The fact that MS gives only the pratīka of the Mantra may be noted This may be compared with a similar case in KS where the pratīka *taccakṣuh* occurs Such instances prove that it is not only the later Vedic texts that cite Mantras by pratīka but Samhitās also

(d) *Oblation of the flour of fried barley and curd*

251 '*idam havih prajananam me' astu, dasavīram sarvaganam svastaye, ātmasani prajñāsani kṣetrasani, paśusani lokasanyabhayasani* MS 3 11 10

Let this sacrifice of mine be (instrumental to) progeny with ten heroes (and) all groups, to prosperity, life-winning, progeny-winning, field-winning, cow-winning, world-winning, protection-winning

VS 19 48 and KS 38 2 leave out *ksetrasani* In the KS *lokasani* follows *abhayasani*

The Mantra is used to offer an oblation in the Darsapurṇamāsa [20] In the Sautrāmani sacrifice oblations are offered to Fathers After these oblations the sacrificer takes the remains of milk with this Mantra [21]

After ungirding the bride the flour of fried barley and curd are sacrificed under the recital of this Mantra [22] It is also used

13 MG 1 11 21
14 ApG 2 5 18
15 HG 1 26 13, AgG 2 7 2
16 PG 1 2 8
17 KG 47 14, VG 1 30
18 AgG 2 7 9
19 Kaus 5 13
20 ApŚ 4 14 1
21 ŚB 12 8 1 22
22 MG 1 11 23

to touch the fried grain (lāja) in the *sūrpa* before it is handed over to the bride for Lāja-homa[23]

(e) *Putting fuel on fire*

252 *edho'syedhiṣīmahi, samidasi samedhiṣīmahi* MG 1.11.24

Firewood art thou, may we prosper, fuel art thou, may we prosper well.

VS 20.23, TS 1 4 45.3 and ŚG 2 10.3 drop *samedhiṣīmahi*. AV 7 89 4[ab] reads *edho'syedhiṣīya samidasi samedhiṣīya*

The formulas are used to put fuel on the Āhavanīya fire[24] They are also addressed to fuel when it is put on fire in *avabhṛta* in Agniṣṭoma sacrifice[25] With these formulas fuel is laid on fire in the Parvan sacrifice[26]

With the first and second formulas fuel is put on fire after ungirding the bride[27] The formulas are also used when a *brahmacārin* puts fuel on fire[28]

(f) *Anointing the bride's hair after Sīmanta*

253 *abhyajya keśān sumanasyamanāh prajaivarīryasase bahuputrā aghora sva bhartuh svasurasyāivadayayuṣmatīh sva-srumatīscirayuh* MG 1 12 3

Having anointed the hair for glory may the bride be cheerful blessed with progeny and many sons, of gentle appearance, auspicious to her husband, and father in-law Having cleansed (the hair) may her be long lived, living to a late age and may she be blessed with a mother-in-law

At the end of the ceremonies in the house of the bride's father Sīmanta is performed. This is followed by *abhyañjan* under the recital of this Mantra Following this the couple take food together[29]

23. KG 25 29
24. ŚB 12 9 2 10
25. TS. 1 4 45 3 , MS. 1 3 39, KS 4 13
26. Vait 4 1
27. MG 1 11 24
28. ŚG 2 10 4 ApG 4 11 22
29. MG 1 12 3

The text of the Mantra is corrupt From the Mantra it appears that the hair of the bride is anointed with some ointment This item is a peculiar feature of the ceremony as observed by the Mānavas Simanta is also peculiar to the marriage of Mānavas

(g) *Dressing the bride's hair after anointing*

254 *samasya kesanavrjmānaghoran sivā sakhibhyo bhava sarvabhyah*
sivā bhava sukulohyamānā sivā janesu saha vāhanesu MG 1 12 4

Tying up your hair which are not crooked nor unpleasant (in appearance) be thou auspicous to your friends, to all of them, thou of good birth, be thou auspicious, conducted as thou art, auspicious (be thou) among men, in the midst of vehicles

After anointing of the bride's hair it is tied together with the wool of a living animal under the recital of the Mantra [30]

30 MG 1 12 4

CHAPTER XXXV

BRIDE AND BRIDEGROOM EAT TOGETHER

255 *annapāsena maninā prānasūtrena prsninā*
badhnāmi satyagranthinā manasca hrdayam ca te SMB 13 8

With a jewel set on the string of food, with the thread of breath that is speckled shall I bind your mind and heart with the knot of truth

RVKh 3 15 7 has *annamayena* for *annapāsena* and in it *manah* and *hrdayam* exchange places KG 29 1 too has *annamayena* for *annapasena* and in it the second half runs as follows *sinomi satya-granthinā hrdayam ca manasca te*

On the day following the Dhruvadarsana the bridegroom should prepare a mess of cooked food and offer it to Agni, Prajāpati, Visvedevas and Anumati Then he partakes of the sacrificial food together with his wife This is one of the three Mantras recited over the food as he touches it.[1] Following the usual oblations after the arrival of the couple at their new home a mess of cooked food is prepared and offered to Agni and Prajāpati by the bridegroom Then the bride and the bridegroom eat the remains of this sacrificial food together This is one of the Mantras recited on the occasion [2]

The verse is reminiscent of the hemistich *annam prānasya bandhanam tena badhnāmi tvā mayi* Kaus 89 10

256 *yadetaddhrdayam tava tadastu hrdayam mama*
yadidam hrdayam mama tadastu hrdayam tava SMB 13 9

May this heart of yours be my heart. May this heart of mine be your heart

RVKh 3.15 4 has *ā harayet te hrdayam* for the first pāda and *atho yanmama hṛdayam* for the third pāda

1. GG 2.3.18.21 KhG 1 4 10 11
2. KG 29 1

This is the second of the three Mantras recited when the bridegroom touches the sacrificial food before the couple partakes of it[3]

This verse is reminiscent of the verse *mama hrdayam te'stu* etc (No 176)

257 *annam prānasya padvimśastena badhnāmi tvā asau*
SMB 1 3 10

Food is foot-fetter to breath, with that I shall bind thee, N N

Kaus 89 10[cd] reads *bandhanam* for *paḍvimśah* and *mayi* for *asau*

This is the third and the last verse recited by the bridegroom as he touches the sacrificial food which he eats together with the bride[4]

3 GG 2 3 21 KhG 1 4 10.
4 Ibid

CHAPTER XXXVI

STHĀGARĀLANKĀRA

(a) *Recitation after offering perfumes, flowers, light, etc*

258-259 *'cittih sruk' cittamājyam, vāgvedih, ādhītam barhih, keto agnih, vijñatamagnih, vakpatirhota, mana upavaktā, prāno havih, sāmādhvaryuh*

vācaspate vidhe nāman, vidhema te nāma, vidhestvamasmākam nāma vācaspatih somam pibatu āsmāsu nrnām dhāt, svāhā TA 3 1 1

Thought is the laddle, mind is ghee, speech is altar, what is learned is the sacrificial grass, the form is Agni, what is known is Agni, lord of speech is Hotr, mind is the murmurer, breath is the oblation, Sāman is adhvaryu O, Lord of Speech, creator, one who bends (others to his will), we shall bend before you Approve of our bending May the lord of speech drink Soma May he bestow wealth on us

MS 1 9 1 reads *vijñātamagnīt* for *vijñātamagnih, vācaspatih* for *vakpatih* and adds *indram gaccha svāhā* at the end of the dasahotr formulas In the second formula MS has *hin* before *vidheh* and *apāt* for *pibatu*

MS 1 9 contains Mantras for *caturhotraciti* In TA 3 1 1 and ŚŚ 10 16 4 also these formulas are meant for use in *caturhotraciti* To the accompanying recitation of these formulas the dasahotr brick is placed on the eastern side of the altar[1] TB 2 3 10 2 prescribes the formulas by their designation dasahotr for recitation in Sthāgaralankāra

In the Sthagarālankāra rite performed on the second day after the marriage ceremony the bride and the bridegroom seated behind the altar facing eastward offer perfumes, flowers, light, etc, and worship On this occasion the bridegroom recites these formulas[2]

1 TB 3 12 5 5

The formulas are cited by the same pratīka for recitation without the *graha* after placing the dead body of an agnihotrin on the funeral pyre The formulas are said through the nostrils and are to accompany an oblation[3] When an agnihotrin who has two wives dies before having sexual union an *ājyahūti* is offered in the Gārhapatya fire with these formulas cited by the same pratīka as given in AgG[4]

The Mantras in MS 1 9 1, it appears are designated as caturhotārah But in TA and following that in the AgG the formulas are called dasahotāraḥ and there are ten formulas also

260-261 *'pṛthivī' hotā, dyauradhvaryuh, rudro'gnīt, bṛhaspatirupavaktā,*
vācaspate vācovīryeṇa, sambhṛtatamenāyakṣyase,
yajamānāya vāryam ā suvaskarasmai vācaspatih somam pibati,
jananadindramindriyāya, svāhā TA 3 2 1

Earth is Hotr, heaven is Adhvaryuh, Rudra is Agnit, Bṛhaspati is the murmurer

O, Lord of speech with consolidated power of speech, you sacrifice well May you create the desirable heaven for this sacrificer May the lord of speech drink soma May he generate Indra To power hail!

MS 1 9 1 has *tvaṣta* for *rudrah* and *mitrah* for *brhaspatih, ayakṣase* for *ayakṣyase, yajñapataye* for *yajamānāya, āsvaskar* for *asuvaskarasmai, apāt* for *pibati* and *somah somasya pibatu* after *indriyāya* SS 10 15 4 reads *tvaṣta* for *rudrah, mitrah* for *bṛhaspatih, ayacchase* for *ayaksyase, yajñapataye vasu vāryamāsamskarase* for *yajamānāya vāryamasuvaskarasmai* and *pibatu* for *pibati* The formulas are to be used for laying the *caturhotr* brick in *caturhotraciti*[5] and for recitation in Sthāgarālankāra[6]

The formulas are used in Sthāgarālankāra rite in marriage ceremony for recitation after offering perfumes, flowers, light etc, to the south of the altar[7] They are also prescribed for recitation

3 AgG 3 4 1
4. BG 4 15 3
5 TB 3 12 5 5
6 TB 2 3 10 2
7 AgG 1 7 1.

on the face of an *āhıtagnın* who ıs laıd on darbha bed, as he ıs about to dıe [8]

262-263 *'āgnırhotā' asvınādhvaryū, tvastāgnīt, mıtra upavaktā somah somasya purogāh, sukrah sukrasya purogāh, srātāsta ındra somā vātāper havanaśrutah, svāhā* TA 3 3 1

Agnı ıs Hotr, the two Asvıns are two Adhvaryus, Tvastr ıs Agnīt, Mıtra ıs the murmurer Soma (the deıty) comes ın front of Soma (the plant) The Illumınator (sukrah) leads forth the Brıght one (the Soma that shınes) O Indra, Soma ıs prepared for you who hear about the sacrıfice of Vātāpı, haıl!

MS 1 9 1 reads *rudrah* for *tvastā, mıtrah* for *brhaspatıh* and *pıbatu* for *purogāh* and *vātāpayo* for *vātāpeh*

Wıth these formulas ıs laıd the *pañcahotr* brıck ın the *caturhotracıtı* [9] The pañcahotr formulas are recıted ın Sthāgarālankāra rıte, the recıtor facıng the western quarter [10]

The formulas are prescrıbed for recıtatıon just after the offerıng of perfumes, flowers, lıght, etc, to the western sıde of the altar ın the Sthāgaralankāra rıte ın marrıage [11] The formulas are also cıted for recıtatıon on the corner of the mouth and hıp of an *ahıtāgnın* who ıs about to dıe [12]

264-265 *'sūryam te caksuh' vātam prānah, dyām prstham antarıksamatma, angaıryajñam, prthıvī sarīraıh vācaspate'cchıdrayā vācā, acchıdrayā juvhā, dıvı devāvrdham hotrāmerayasva, svāhā* TA. 3 4 1

May thy eye enter the sun, the vıtal breath the wind, the hınder part the heaven the soul the sky Wıth lımbs (thou mayest enter) the sacrıfice, wıth bodıes the earth.

O, Lord of speech, wıth faultless speech, wıth faultless laddle brıng to heaven the offerıng materıal that brıngs prosperıty to the gods, haıl!

8 AgG 3 4 1
9 TB 3 12 5 5
10 TB 2 3 10 2-4
11 AgG 1 7 1
12. AgG 3 4 1

The formulas are used to lay the Saddhotr brick in *caturhotracitı*[13] They are also recited in the Sthāgarālankāra As the formulas are recited the recitor is to look towards the north[14] In Paśubandha and other rites also the formulas are chanted[15]

The formulas are recited in the Sthāgarālankāra rite in marriage after offering perfumes, flowers, light etc, to the north of the altar[16] They are also laid down to be addressed to the organs of a dead man before the funeral[17] and for recitation when the dead body of an *āhıtāgnin* is burnt[18]

These formulas to a certain extent bear resemblance with KS 37 15 and AV 5 9 7

266-67 *'mahāhavırhotā' satyahavıradhvaryuh, acyutapājā agnīt, acyutamanā upavaktā, anādhrşyasca'pratıdhrşyaśca yajñasyabhıgarau, ayāsya udgātā*

vācaspate hrdvıdhe nāman, vıdhema te nāma, vıdhestvamsmākam nāma, vācaspatıh somamapāt, ma daıvyastantuschedı ma manusyah, namo dıve, namah prthivyaı, svāhā JA 3 5 1

The great oblation is Hotr, the true oblation is Adhvaryuh, the imperishable offspring is Agnıt, the imperishable mind is the murmurer, the inviolable and the undefiable are the two priests who call out approvingly (to the other priests) The imperishable is the Ayāsyah (one who chants the Sāma Veda)

O! Lord of speech, destroyer, creator, one who bends (others to his will), we shall bend before you Approve of our bending The lord of speech has drunk Soma Let not the divine race be broken, let not the human race be broken Homage to heaven, homage to earth, hail!

MS 1 9 1 reads *acıttapājā* for *acyutapājā*, *acıttamanā* for *acyutamanā* and *vıdhe nāman* for *vācaspate hrdvıdhe nāman*, *devanām* for *daıvyah*, *manuşyānām* for *manuşyah* and *namo mātre prthıvyai* for *namo dıve* . *svahā*. MS also omits *vācaspatıh*

13 TB 3 12 5 5
14 TB 2 3 10 2-4
15 See Comm by Sayana on TA. 3 4
16 AgG 1 7 1
17 TA. 6 1 4
18 BG 1 11 3 AgG 3 6 1.

somamapāt in the graha KS 9 9 almost agrees with MS In ŚŚ 10 18 4 the Saptahotr formulas are identical with those in MS But in the graha is seen *sajūrddivā prthivyopahūtah somasya piba svāhā* instead of *namo mātre prthivyai* in MS

The formulas are recited when the Saptahotr brick is laid in the *caturhotraciti* They are also recited in Sthāgarālankāra While reciting the recitor looks upwards[19]

These Saptahotr formulas with the graha are muttered in the marriage ceremony after offering perfumes, flowers, light etc, at the centre of the altar in the Sthāgarālankāra rite[20] The formulas are also cited for recitation on the breast-bone and the cartilages of the ribs connected with it, of a dying āhitāgnin[21] All the five grahas are prescribed along with TA 3 6 1 and 3 7 1 for recitation at the funeral rite[22]

268-69 *'agniryajurbhih' savitā stomaih, indra ukthāmadaih, mitrāvarunāvāsiṣā, angiraso dhiṣniyairagnibhih, marutah sadohavirdhānābhyām, āpah prokṣanībhih, oṣadhayo barhiṣā, āditirvedyā, somo dīkṣayā tvaṣṭedhmena, viṣnuryajñena, vasava ājyena, ādityā dakṣinābhih, viśvedevā ūrjā, pūṣā svagākārena, brhaspatih purodhaya, prajāpatirudgithena, antarikṣam pavitrena, vāyuh pātraih, aham śraddhayā* TA 3 8 1

Agni with Yajus, Savitr with stomas, Indra with ukthāmadas, Mitra and Varuna with blessings, Angirasas with fires worthy of praise, Maruts with the oblations and grains of the assembly, waters with holy sprinkling waters, plants with kuśa grass, Aditi with altar, Soma with consecration rite

Tvaṣṭr with fuel, Viṣnu with sacrifice, Vasūs with ghee, Ādityas with gifts, All-gods with strength, Pūṣan with his own form, Brhaspati with purohitaship, Prajāpati with udgītha atmosphere with a purifier, wind with vessels, I with devotion

In MS 1 9.2 some of the phrases are wanting and there are some variants to be noted in the common phrases The order of the fragments is also slightly different KS 9 10 contains the

19 TB 2 3 10 2-4
20 AgG 1 7 1
21 AgG 3 4 1
22 AgG 3 4 4

ıssage with slight variations from the MS MS has *dhısnyaıh* for *ısā* and *havırdhānaıh* for *havırdhānābhyām*

With these formulas one who wants to be loved or one who hould fall ın love ıs to be decorated ın the Sthāgarālankāra rıte[23] he formulas are also used to lay brıcks ın caturhotracıtı[24] They re also recıted when the brıde's eyes are anoınted wıth the perfumd collyrıum by her mother or father ın the Sthāgarālankāra rıte[25]

TB 2 3 10 4 mentıons these formulas by the name Sambhāras

270-271 *'senendrasya' dhenā brhaspateh, pathyāh pūsnah, vāgvāyoh, dīksā somasya, prthıvyagneh, vasūnāṁ gāyatrī, rudrānām trıstup, ādıtyānām jagatī, vısnoranustup*

varunasya vırāt, yajñasya pañktıh, prajāpateranumatıh, mıtrasya śraddhā, savıtuh prasūtıh, sūryasya marīcıh, candramaso rohınī, rsīnāmarundhatī, parjanyasya vıdyut, catasro dıśah, catasro'vāntaradıśah, ahaśca rātrıśca, krsıśca, vrstıśca, tvısıścāpacıtıśca, āpaścausadhayaśca, ūrk ca sūnrtā ca, devānām patnayah TA 3 9 1

Senā (army) (ıs the wıfe) of Indra, Dhenā (mılch cow) of Brhaspatı, Pathyā (path) of Pūsan, Vāk (speech) of Vāyu, Dīksā (consecratıon) of Soma, Pṛthıvī (earth) of Agnı, Gāyatrī of Vasu, Trıstubh of Rudra, Jagatı of Ādıtya, Anuṣtubh of Vısnu

Vırāt of Varuṇa, Panktī of sacrıfice Anumatı (approval) of Prajāpatı, Śraddhā (devotıon) of Mıtra, Prasūtı (ımpulse) of Savıtr, Marīcı (ray) of the Sun, Rohınī of the Moon, Arundhatı of the sages, Vıdyut (lıghtenıng) of Parjanya, four quarters, four ıntermedıate quarters, day and nıght, cultıvatıon and raın, a ray of lıght and the *apacıtı* (loss), waters and plants, strength and the truthful wıves of the gods

MS 1 9 2 reads *vāgvāyoh patnī, pathyā pūṣnah, pṛthıvyagneh, senendrasya, dhenā brhaspateh, gāyatrī vasūnām, trıṣtubrudrānām, jagatyādıtyānām, anustub mıtrasya, vırād varunasya, panktırvıṣnordīksā somasya*

23 TB 2 3 10 4
24 TB 3 12 5 5
25 1 7 1

KS 9 10 agrees fully with MS but for the variations that *pathyā pūsnah* comes as the third phrase

With these formulas one who wants to be loved or one who should fall in love is to be decorated in the Sthāgarālankāra [26] The formulas are also used to lay the patni bricks in the *caturhotraciti* [27] They are also recited by the Agnidhra seated behind the *gārhapatya* fire in *prātassavana* in the Agnistoma sacrifice [28] Further the formulas are recited when the bride's eyes are anointed with the perfumed collyrium by her mother or father in the Sthāgarālankāra [29]

26. TB. 2 3 10 4
27 TB 3 12 5 5
28. ApŚ. 11 3 14
29 ApG 1 7 1 For a detailed treatment of this rite see the author's contribution in Sri Chitra Vol. IV No 1

CHAPTER XXXVII

THE BRIDAL PROCESSION

(a) *Recitation over the bride as she starts her journey*

272 *uduttaramārohanti vyasyantī prtanyatah*
mūrdhānam patyurāroha prajayā ca virāḍ bhava MP 1 6 5

Ascending higher and still higher, throwing down the enemies, dominate thy husband (lit sit on thy husband's head) and be a supreme ruler of thy progeny

KG 25 47 has *uttamam* for *uttaram*

The bridegroom recites this Mantra over the bride as she ascends the chariot to go to their new home [1]

The commentary on MP interprets *virāṭ* in the sense of the metre also As the *virāt* metre has ten syllables let the bride be blessed with ten children

Ascending the chariot by the bride seems to be symbolic of ascending the husband's head which figuratively means endearing herself to her husband.

273 *snuṣānām śvaśurānām prajāyāśca dhanasya ca*
patīnām ca devṛnām ca sajātānām virād bhava MP 1 6 7

Be a supreme ruler of daughters-in-law,[2] father-in-law and mother-in-law, progeny, wealth, husbands, brothers-in-law and relations

KG 25 47 adds *ca* after *svasurānam* in the first pāda It has *devaranām* for *devṛnām* in the third pāda

The Mantra is recited by the bridegroom as the bride mounts the chariot to go to her new home [3]

(b) *Sprinkling the bride with waters*

274 *āpah śivāśśivatamāh śāntāh*
śāntatamāstāste kṛṇvantu bheṣajam PG 1 8 5

1 ApG 2 5 22, KG 25 47

2 The daughters-in-law might be the other women already married into the family of the bridegroom.

3. ApG 2 5 22, KG 25 47

The auspicious, most auspicious, peaceful, the most peaceful waters—may they bestow medicine on you

As the bride gets herself ready to leave for her husband's house a man with a pot of water on his shoulder stands silent to the south or north of the fire When she is about to leave, she is sprinkled with water from that pot with this and three other Mantras *āpo hi sthā*, etc[4]

The purifying and healing powers of waters are mentioned in early Vedic stanzas Compare *apah prnita bhesajam* RV 10 9 7[a]

There is a later Mantra used for the purpose of sprinkling waters in the Tantrasamuccaya *imā apah sivatamah santu, subhāsśuddhāsca nirmalāh*, etc[5]

(c) *The bride stands up to leave for her new home*

275 *'udyacchadhvam' apa rakso hanāthemām nārim sukrte dadhāt*
dhātā vipascit patimasyai viveda bhago rājā pura etu prajānan AV 14 1 59

Raise ye (your weapons), may ye smile away the demon, set this woman in what is well done, inspired Dhātr found for her a husband, let king Bhaga go in front, fore-knowing[6]

Ppp has *hanātha imām* for *hanathemām* and *naryam* for *nārim*

This is one of the three Mantras with which the bride is made to stand up while she is departing from her father's house[7]

It appears that the verse is detailed for use when the bride rises up on account of the word *udyacchadhvam* at the beginning

(d) *The bride stands firm before she sets out on her journey*

276 *'pratitistha' viradasi visnuriveha sarasvati*
sinivāli prajayatam bhagasya sumatāvasat AV 14 2 15

4. PG 1 8 5
5 Tantrasamuccaya Trivandrum Ed Vol II p 12
6. Whitney Translation of the AV 2 752
7 Kaus 76 22

Stand firm, virāj art thou, as it were, Visnu here Sarasvati, O Sinīvāli, let her have progeny, may she be in the favour of Bhaga[8]

With this Mantra the bride is made to stand firm after rising from the couch before she sets out on her journey[9]

(e) *The bride sets out to her new home*

277 *'brahmāparam' yujyatām brahma pūrvam brahmāntato madhyato brahma sarvatah*
anāvyādhām devapurām prapadya śivā syonā patiloke virāja AV 14 1 64

Let the Brahman be yoked after, the Brahman before, the Brahman at the end, in the middle, the Brahman everywhere, going forward to an impenitrable stronghold of the gods (?) do thou (?) propitious, pleasant, bear rule in thy husband's world[10]

The Mantra is recited when the bride sets out to her new home, led by Brahman[11] It is also used for recitation when the bride steps into her new house,[12] and to offer an oblation at the conclusion of marriage If the oblation is offered with this Mantra the marriage is held to be brāhmya

(f) *The bridegroom takes the bride to his house*

278 *'sampravāhārayantu' sa pasūn śraddhā devatāh sosmanā sūsmabhirarcibhirarcimadbhih sajyotisā jyotirbhirātanvana ya idam visvamapānksuh, yadrudro devagandharvāh samyuktāstapasā samvyayanto yajamānah, svairam patanti sukrtam vadanti svādangādrayimādadhānāh, asmākam śatrūnavarunddhamānāh duhkham rodhayantah sukhamīhayantah vasantah sukrtamāvisantu* Vaikh 3 5

On the fourth day after the marriage the bridegroom takes his bride to his house with this Mantra

The Mantra is cited by pratika Caland gives the Mantra in full in his translation but the source is not mentioned

8 Whitney, op cit , 2 756
9 Kaus 76 33
10 Whitney, op cit. 2 753
11 Kaus 77 2
12 Kauś 79 23

(g) *Taking the nuptial fire to the bridegroom's house*

279 *'samam vadhvā' saha vasa sahāgne saha mayā saha devai rosadhībhih saha bhūtaih saha rayyā sahādbhutābhih sahārogyena vā samamedha sahāsmadbhih sahabhoga i-redhaya sahāsmākam pasūnāmrddhibhih saha bandhūnā-mrddibhih saha putraih pautraih saha modaih pramoda-yadhvam sabrahmā brahmanistho brahmabhūto brahma-vādi bhaveha* Vaikh 3 5

O fire, live with the bride, with me, with gods, with medicines, with beings, with wealth, with wonders, with health Increase everything With us, with enjoyments, prosper With ours and our cattles prosperity, with the prosperity of our relations, with sons, grandsons, with delight you enjoy Be here with prayers, be abiding in Brahman, become one with Brahman

On the fourth day after marriage the bridegroom takes the bride with the nuptial fire to his house Then this formula is addressed to the fire [13]

The formula is cited by pratika Caland quotes it in extenso in his translation (p 73) without giving reference to the source

(h) *Placing a Śamī branch in the yoke hole*

280 *khe rathasya khe'nasah khe yugasya ca tardmasu khe aksasya khe avadadhāmi* KG 26.3

In the cavity of the chariot, in the cavity of the cart, in the cavity of the yoke, and in the cavities—in the cavity of the axis, in the cavity I place

The Mantra is recited when the sami twig is put into the yoke-hole of the chariot in which the bride goes to her new home [14]

RV 8 91 7 to which the first portion upto *yugasya* is traced is used by SG 1 15 6 in the same context as in KG 26.3

(i) *Harnessing the horses to the car*

281 *yadvāto'po agamigan priyām indrasya tanvam*
etam stotaranena pathā punaraśvamāvartayāsi nah MS 3 12 18

13. Vaikh 3 5
14. KG 26 3

(The horse), the wind as it were, has gone to the waters, to the dear body of Indra, O singer, bring back to us that horse along this path

TS 7 4 20 1 and KSA 4 9 have *agamat* for *aganīgan, priyām tanvam*, and *etena* for *anena*

In the Asvamedha the sacrificer rides in a chariot drawn by the sacrificial horse and the other horses The Mantra is muttered by the sacrificer (after driving the chariot into the water and allowing the horse to taste water) while leading back the sacrificial horse to the Vedi[15]

The Mantra is muttered when the horse is harnessed to the chariot for the bridal procession[16]

(j) *The bride mounts the car*

282 *'rukmaprastaranam' vahyam visvarūpāni bibhratam*
arohatsurya sāvitrī brhate saubhagāya kam AV 14 2 30

The gold cushioned (? prastarana) vehicle, bearing all forms, did Sūryā, Sāvitr's daughter, mount, in order to great good fortune[17]

The bride is made to mount the car to go to her new home, under the recital of two Mantras this being one among them[18] The companion verse is RV 10 85 20 and it is used in the same context in ŚG 1 15 13 GG 2 4 1, and ApG 2 5 22

(k) *The bridal procession starts*

283 *anu mā yantu devatā anubrahma suvīryam*
anuksatram tu yadbalamanu māmaitu yadyasah MG 1 13 7

May the deities accompany me, may the holy power, excellent valour, might, what (is known as) strength, what (is known as) glory follow me

MG 1 13 8 has *prati* for *anu* in all the four instances VG 15.3 has *upa* for *anu* in all the four instances, and *balam* for *yasah* in

15 ŚB 13 26 2 Aps 20 16 16
16 MG 1 13 2
17 Whitney, op cit, 2 759
18 Kauś 77 1

the last pāda VG 15 4 has *yaśam* for *balam* and *yaśah* in the second half

The Mantra is recited by the bridegroom at the beginning of the bridal procession as the chariot moves to the east, and takes a turn to the right[19] It is also prescribed for recitation if the bridal procession happens to cross anything inauspicious[20] The bridegroom recites this Mantra as the procession starts and advances[21] With *prati* instead of *anu* the Mantra is laid down with the direction *yathāstam yattamanumantrayate* (?)[22] It is also to be recited by the bridegroom as the procession comes to a tree or caitya[23]

(l) *Recitation over the path*

284 *sugam panthānamārukṣam aristam svasti vāhanam*
yasmin vīro na riṣyatyanyeṣām vindate vasu BG 1 5 5

I have mounted the road that is easy for travel, harmless, welfare-bringing on which a hero is never hurt (but) obtains other's wealth.

AV 14 2 8 reads *emam panthāmarukṣāma sugam* Ppp has *yatra* for *yasmin* in the third pāda

The Mantra is recited over the path along which the bridegroom takes the bride to his house The recitation takes place just after the bridal chariot is set in motion[24] In the beginning of the bridal procession two threads one dark-blue and the other red, are spread on the wheel tracks in which the chariot is to move Then the bridegroom treads over them with this Mantra[25] Reciting this and another Mantra *brahmāparam*, etc, (AV 14 1 64) the Brahman priest comes to the forefront of the bridal procession at the beginning[26]

19 MG 1 13 7
20 MG 1 13 9
21. VG 15 3
22. MG 1 13 8
23. VG 15 4 cf MG 1 13 8
24. BG 1 5 5
25 ApG 2 5 24
26 Kauś 77 2

(m) *Address to plants, trees, rivers and forests*

285 *yā osadhayo yā nadyo yāni dhanvāni ye vanā*
te tvā vadhu prajavatim pra tve muñcantvamhasah BG 156

What plants, what rivers, what deserts what forests (there are)—let them, O bride, release you who will have progeny, from sin for the sake of your husband (*patye*)

AV 14 2 7 reads *ksetrāni* for *dhanvāni*, *tah* for *te*, and *patye raksantu raksasah* for the fourth pāda

The Mantra is addressed to the plants, trees, rivers and forests that are seen in the course of the bridal procession[27]

286 *ye gandharvā apsarasasca devīreşu vrkşesu vānaspatyesvāsate*
śivāste asyai vadhvai bhavantu mā himsisurvahatumuhyamānam MP 1 7 8

Let the Gandharvas and heavenly Apsarases that are on these trees belonging to the forest-lords be auspicious to this bride Let them not harm the bridal car which is being carried

AV 14 2 9 has got six pādas of which the last four are parallel to this verse The first two pādas run —

idam su me narah srnuta yayāsişā dampati vāmamasnutah

AV has *vānaspatyeşu ye'dhi tasthuh* for *vrksesu vanaspatyesvasate*, *syonah* for *sivah* and *uhyamanam* for *uhyamanam*

As the bridal procession passes by trees with the silky sap or trees which mark certain boundary the bridegroom mutters this and MP 1 7 9[28] AV 14 2 9 is prescribed for the same context but describes the tree only as great (mahavṛkşa)

287 *'ye vrksesu saspiñjarāh' nilagriva vilohitah*
teşam sahasrayojane'vadhanvāni tanmasi MS 2 9 9

Those *saspiñjaras* (green young grass) on the trees with azure neck and purple hue—their bows we unstring at a distance of thousand leagues

27 See BG 1 5 6 ApG 2 6 Kaus 77 11
28 ApG 2 6 5

the last pāda VG 15 4 has *yaśam* for *balam* and *yaśah* in the second half

The Mantra is recited by the bridegroom at the beginning of the bridal procession as the chariot moves to the east, and takes a turn to the right[19] It is also prescribed for recitation if the bridal procession happens to cross anything inauspicious[20] The bridegroom recites this Mantra as the procession starts and advances[21] With *prati* instead of *anu* the Mantra is laid down with the direction *yathāstam yattamanumantrayate* (?)[22] It is also to be recited by the bridegroom as the procession comes to a tree or caitya[23]

(l) *Recitation over the path*

284 *sugam panthānamārukṣam ariṣṭam svasti vāhanam*
yasmin vīro na riṣyatyanyeṣām vindate vasu BG 1 5.5

I have mounted the road that is easy for travel, harmless, welfare-bringing on which a hero is never hurt (but) obtains other's wealth.

AV 14.2.8 reads emam panthāmarukṣāma sugam Ppp. has *yatra* for *yasmin* in the third pāda

The Mantra is recited over the path along which the bridegroom takes the bride to his house The recitation takes place just after the bridal chariot is set in motion[24] In the beginning of the bridal procession two threads one dark-blue and the other red, are spread on the wheel tracks in which the chariot is to move Then the bridegroom treads over them with this Mantra[25] Reciting this and another Mantra *brahmāparam, etc* (AV 14 1. 64) the Brahmin priest comes to the forefront of the bridal procession at the beginning[26]

19 MG 1 13 7
20 MG 1 13 9
21. VG 15 3
22. MG 1 13 8
23 VG 15 4, cf MG 1 13 8
24. BG 1 5 5
25. ApG 2 5 24
26 Kaul 77 2

(m) *Address to plants, trees, rivers and forests*

285 *yā osadhayo yā nadyo yani dhanvāni ye vanā*
te tvā vadhu prajāvatīm pra tve muñcantvamhasah BG 1 5 6

What plants, what rivers, what deserts, what forests (there are)—let them, O bride, release you who will have progeny, from sin for the sake of your husband (*patye*)

AV 14.2 7 reads *ksetrāni* for *dhanvani*, *tāh* for *te*, and *patye raksantu raksasah* for the fourth *pāda*

The Mantra is addressed to the plants, trees, rivers and forests that are seen in the course of the bridal procession [27]

286 *ye gandharvā apsarasasca devīreṣu vṛkṣesu vānaspaty-esvasate*
sivāste asyai vadhvai bhavantu mā himsisurvahatu-mūhyamānam MP 1 7 8

Let the Gandharvas and heavenly Apsarases that are on these trees belonging to the forest-lords be auspicious to this bride Let them not harm the bridal car which is being carried

AV 14 2 9 has got six pādas of which the last four are parallel to this verse The first two padas run —

idam su me narah sṛnuta yayāsiṣā dampatī vāmamasnutah

AV has *vanaspatyeṣu ye dhi tasthuh* for *vrkseṣu vanaspatye-svasate*, *syonah* for *sivāh* and *uhyamanam* for *uhyamanam*

As the bridal procession passes by trees with the silky sap or trees which mark certain boundary the bridegroom mutters this and MP 1 7 9[28] AV 14 2 9 is prescribed for the same context but describes the tree only as great (mahāvṛkṣa)

287 *'ye vṛksesu saspiñjarāh' nīlagrīvā vilohitāh*
tesam sahasrayojane'vadhanvani tanmasi MS 2 9 9

Those *saspiñjaras* (green young grass) on the trees with azure neck and purple hue—their bows we unstring at a distance of thousand leagues

27 See BG 1 5 6 ApG 2 6 Kaus 77 11
28 ApG 2 6 5

KS 17 16 has *vanesu* for *vṛkseṣu* and TS 4.5 11 1 has *saspiñjarāh* for *saspiñjarāh* KG 8 4 and 26 9 follow KS with regard to the text of the Mantra

The Mantra is used to offer one of the Śatarudrīya oblations in the Agnicitti rite In the marriage ceremony it is recited over a solitary tree standing on the way of the bridal procession[29] It is also used to make an offering to Rudra at the beginning of a vrata

A few more Śatarudrīya Mantras are also transferred to the Marriage rite for use when the bridal procession advances[30]

(n) *Recitation over a lonely tree and a cemetery*

288-289 *namo rudrāyaikavṛsasade namo rudrāya smasānasade* MG 1 13 11-12

Obeisance to Rudra who resides on the lonely tree Obeisance to Rudra who resides in the cemetery

The first formula is muttered on seeing a lonely tree, and the second one on seeing a cemetery in the course of the bridal procession[31]

290 *'ye bhutānāmadhipatayo' visikhāsah kaparddinah*
tesām sahasrayojane'vadhanvāni tanmasi MS 2 9 9

Those that are the over-lords of beings having no crest, with braided hair—their bows we unstring at a distance of thousand leagues

This is one of the Mantras for Śatarudriya oblations in the Agniciti rite

This is addressed to a burial ground on the way of the bridal procession[32] The Mantra is also used to offer an oblation to Rudra at the beginning of a vrata[33]

291 *ye smasānesu punyajanāh savāstesu serate*
atraiva te ramantam mā vadhuranvaveksata KG 26 8

29 MG 1 13 11 VG 15 5 and KG 26 9
30 MG 1 13 12-15 and VG 15 8
31 MG 1 13 11-12 and VG 15 5 6
32 MG 1 13 12 and VG 15 7
33 KG 8 4

What evil spirits that are connected with the dead lie in that cemetery, let them enjoy there itself. Let them not look at the bride.

This Mantra is recited when the bridal procession comes to a cemetery.[34]

292. 'ye pitaro' vadhūdarśā imam vahatumāgaman
te asyai vadhvai sampalyai prajāvaccarma yaccantu. AV. 14 2 73.

Those Pitrs who present themselves at the bridal procession, let them bestow on this bride, with her husband protection accompanied by progeny.

The Mantra is to be recited when the bridal procession passes by a cemetery.[35]

(o) *Recitation at a cross-road*

293. *namo rudrāya catuspathasade.* MG 1 13 3.

Adoration to Rudra who stays at the cross-road.

PG 3 15 8 extends the formula with *svasti mā samparāya.*

The formula is to be uttered when the bridal procession comes to a cross-road[36] A householder is to address this formula to a cross-road[37]

294 *'ye pathām pathiraksayah' ailamrḍā vo yudhah*
tesām sahasrayojane' vadhanvāni tanmasi MS 2 9 9

Those guards of the paths, appeased with food, warriors—their bows we unstring at a distance of thousand leagues

TS 4 5 11 1 has *ailabrdā* for *ailamrḍā* and *yavyudhah* for *vo yudhaḥ.* KS. 17.16 has *pathīnām* for *pathām, aiḍāmrḍā* for *ailamrḍā* and *yavyudhah* for *vo yudhah.* VS. 16 60 reads *ailabrḍā* for *ailamrdā* and *āyuryudhah* for *vo yudhaḥ.* KG 8 4 and 26 7 follow KS 17.16

34 KG 26 8
35 Kauś 77.12.
36. MG. 1 13.13, VG. 15 5, KG. 26 7.
37. PG. 3.15 8.

The Mantra is to accompany one of the Śatarudriya oblations in Agnicitı In the marriage ceremony it is recited when the bridal procession comes to a cross-road[38] It is also used to offer one of the oblations to Rudra in the beginning of vrata[39]

(p) *Address to holy-waters*

295 *'ye tīrthānı pracaranti' sṛgavanto nısangınah*
tesām sahasrayojane' vadhanvanı tanması M S 2 9 9

Those that haunt holy places with arrows and quivers—their bows we unstring at a distance of thousand leagues

TS 4 5 11 1 has *srkavantah* and VS 16 61 has *srkāhastah* for *srgavantah* in MS 2 9 9

The Mantra is used to offer one of the Śatarudriya oblations in Agnicitı

When the bridal procession comes to holy-waters, this Mantra is recited[40] This is also used to offer one of the oblations to Rudra in the beginning of vrata[41]

(q) *Address to the waters to be crossed*

296 - 97 *samudraya vaınave sındhunam pataye namah*
namo nadınām sarvasam patye MG 1 13 15

Adoration to the sea overgrown with Venu trees to the lord of the rivers Adoration to the lord of all rivers

VG 15 10 has *vayunaya* for *vaınave* in the first formula The parallel to the second formula in VG reads *nadīnam sarvasaın pittve juhutā vısvakarmane, vısvahadabhyam havıh* The reading *pittve* is evidently corrupt

When the bridal procession is to cross a river or any other sheet of water, the bridegroom sacrifices three handfuls of water reciting these formulas[42]

38 MG 1 13 13 VG 15 6 KG 26 7
39 KG 8 4
40 MG 1 13 14 VG 15 9 KG 26 12
41 KG 8 4
42 MG 1 13 15, VG 15 10

ŚG 4 14 2 contains the following similar formulas *samudrāya vaināve namah namo varunaya dharmapataye namonamah sarvābhyo nadibhyah*

These formulas are to be uttered by the householder when he performs the Svastyayana rite before he crosses water

(r) *Crossing the waters*

298 *visvahā jusatam visvakarmanamidam havih svah svāhā* MG 1 13 15

At all times may he accept this oblation of all actions (?) heaven, hail!

KS 34 19 and ApŚ 14 16 1 read *visvakarmā havirıdam jusanah santanairyajñam samimam tanotu* ApŚ 14 16 contains Mantras for expiation

The Mantra is to accompany the offering of the third handful of water into the waters which the bridal procession crosses[43]

For recitation on the way when the bridal procession is advancing as a rule, Mantras used for Śatarudriya oblations are rubricated in MG This Mantra is found to be an exception

(s) *Ācamana while crossing the waters*

299 *amrtam vā'sye juhomyayuh, prane'pyamrtam, brahmanā saha mrtyum tarati*
prasahaditi ristiriti muktiriti muksiyamānah sarvam bhayam nudasva svahā MG 1 13 15

I offer immortality to my mouth and breath With brahman one crosses death Remove all fear, (O water) that is being poured in with the words 'may it prevail', 'injury', 'emancipation'?

On the occasion of crossing water in the course of the bridal procession, water taken in the palm is drunk thrice (ācamana) under the recital of this Mantra[44]

The Mantra belongs exclusively to the Manava branch and it is partly obscure

43 MG 1 13 15
44 MG 1 13 13

(t) *Recitation over a boat*

300 *ayam no mahyāh pāram svasti neṣadvanaspatih*
sirā nah sutarā bhava dirghāyutvāya varcase MP. 1 6.13

May this lord of the forest lead us comfortably to the other side of the great (world) Be to us an easily fordable river for long life and splendour.

In the course of the bridal procession if they have to cross a river the bridegroom recites this Mantra over the boat which they use for this purpose[45]

The last pāda of the Mantra is traced to many early Vedic texts including TS 1.2 1 1 and KS 2 1

(u) *Recitation after crossing a river*

301 *asya pāre nirṛthasya jīvā jyotirasīmahi mhyā indra svastaye* MP 16 14

On the other side of this obstacle may we live and attain to light. May Indra (be instrumental) to our great well being

If the bridal procession happens to cross a river on the way, after the crossing this Mantra is to be recited by the bridegroom.[46]

The first pāda which makes a direct reference to the context of the Mantra is improvised The second and third pādas are taken from RV 7 32.26 and 6 57 6

(v) *Drinking water on the way*

302 *'ye anneṣu vividhyanti' pātreṣu pibato janān*
teṣāṁ sahasrayojane' vadhanvāni tanmasi MS 2.9 9

Those who menace remaining in food, men who drink in vessels—their bows we unstring at a distance of thousand leagues

The Mantra accompanies one of the Śatarudriya oblations in the Agniciti rite The Mantra is cited by pratika with the direction iti piban in the course of the description of the bridal procession Probably the bridegroom drinks water reciting this Mantra[47]

45 ApG 2 6 1 and KG 26 12
46 ApG 2 6 3
47 VG 15 8

303 *namo rudrāya pātrasade*

Adoration to Rudra who dwells in vessels

The formula is to be muttered when water is being drunk in the course of the bridal procession[48] This is also uttered when the guest points to the quarters with the span of his hand before he mixes up the ingredients of the Madhuparka[49]

(w) *Meeting another bridal procession*

304 *yedam pūrvagam rasanāyamānā prajāmasyai dravinam ceha dattvā*
tām vahantvagatasyānu panthām virāḍiyam suprajā atyajaisit AV 14 2 74

She who hath come here before, girdling herself, having given to this woman here progeny and property—her let them carry along the road of what is not gone, this one, a virāj, having good progeny hath conquered[50]

Ppp reads *dhattām* for *dattvā*, *abhi* for *anu* and combines *suprajā'tyajaisīt*

When the bridal procession comes to a cross-road if another bridal procession happens to go athwart the track this Mantra is recited[51]

(x) *Recitation when somebody overtakes the Brahma priest*

305 *samrcchata svapatho anavayantah susīmakāmāvubhe virajavubhe suprajasau* Kaus 77 6

Prosper together, never deviating from your path, longing to abide by a proper control, ruling well and well provided with progeny

The formula is to be recited should anybody go ahead of the Brahman in the course of the bridal procession (?)[52]

(y) *Recitation if the bride falls asleep*

306 *'prabudhyasva' subudhā budhyamānā dīrghāyutvāya śataśāradāya*
grhān gaccha grhapatnī yathāso dīrgham ta āyuh savitā krnotu AV 14 2 75

48 VG 15 8
49 MG 1 9 13
50 Whitney Translation of AV 2 767
51 Kaus 77 4
52 Kaus 77 6

Wake up, the easily awakened one, waking up for long life of a hundred autumns, go to the houses that thou mayest be house-mistress, let Savitr make for thee a long life-time

Ppp reads for the third pāda *grhān prehi sumanasyamānā* and *tāyuh* for *ta āyuh*

The Mantra is to be recited if the bride falls asleep on her way to her new home[53]

The expression subhdhā budhyāmānā occurs in the third pada of AV 14 2 31 The second pāda occurs in AV not less than nine times It is also the third pāda of a verse occurring in MS 2 3 4 and KS 40 3 The third pāda is the third pāda of RV 10 85 26 which is included in AV 14 1 20 with a slight variation The fourth pāda is the same as the fourth pāda of AV 14 1 47 AV 14 2 39d is identical with this pada but for the variation *vām* for *te*

(z) *The bride descends from the chariot*

307 *'prati brahman' prati tisthāmi ksatre* MS 3 11 8

In the *brahman* (power of prayer) do I stand firm, in the *ksatra* (power of arms)

KS 38 4, VS 20 10, ŚB 12 8 3 22, KŚ 19 4 23, TB 2 6 5 6, 3 7 10 3, ApŚ 9 14 2, GG 3 9 11, HG 2 17 4, MP 2 18 3, and PG 1 10 2 read *prati ksatre pratitisthami rāstre* AB 8 9 3 reads *prati brah man prati ksatre pratyesu trisu lokesu tisthami*

This is one of the formulas used by the sacrificer to descend from the *āsandī* to the black antelop's skin in the Sautrāmani sacrifice[54] The parallel passage in AB is the concluding part of a long formula to be recited by the king as he descends from the throne after inauguration, in the Punarabhiseka ceremony[55]

The formula is laid down for recitation when the bride descends from the chariot on arrival at her new home[56] In the *pratyavarohana* rite the householders descend from the couches and lie down on the layer of the straw with this formula[57] A parallel

53 Kauś 77 13
54. SB 12 8 3 22 MS 5 2 11 26
55 AB 8 9 3
56 MG 1 14 2
57 ŚG 4 18 7, ApG 7 19 9

formula is used by the sacrificer to touch the earth with his hand after the sviṣṭakṛt oblation in the Āgrahāyaṇī ceremony[58] The formula is also used to make the king or a woman to take seat on a different chariot when the original chariot is damaged[59]

The formula shows that the ritualists ascribed some symbolic significance to the ritual act of descending One who descends from the asandi or chariot was believed to establish himself or herself in holy power or royalty

(a¹) *Unyoking of the animal*

308 *ayam no devah savitā bṛhaspatih indrāgni mitrāvaruṇā svastaye tvaṣṭā viṣṇuh prajayā samrarāṇah kāma āyātam kamāya tvā vimuñcatu* MP 1 7 12

May this god Savitṛ, Bṛhaspati, Indra and Agni, Mitra and Varuna be for our welfare Tvaṣṭṛ, Viṣṇu, Kāma bestower of progeny, release you (so that you may go) as you please

At the end of the bridal procession the bridegroom unyokes the animals harnessed to the chariot with two Mantras of which this is the first[60]

The third pāda is identical with the third pada of the TS verse 1 4 44 1 Moreover the Mantra resembles this TS verse from the point of view of diction and style

The Mantra has 12, 11 11 and 13 syllables from first to the last pādas respectively This is a type not shown in the Vedic Metre by Arnold

(a²) *The bride and the bridegroom part with each other*

309 *vyutkrāma panthām (?) jaritam (?) javena sivena vaiśvānara iḍaya'syagratah ācāryo yena yena prayati tena tena saha* MG 1 13 18

When the bridal procession arrives near the bridegroom's house the couple descends from the chariot and temporarily part from each other reciting this Mantra[61]

58 HG 2 17 4 GG 3 9 11
59 PG 1 10 2
60 ApG 2 6 7
61 MG 1 13 18

CHAPTER XXXVIII

THE BRIDE ARRIVES IN HER NEW HOME

(a) *The bridegroom comes to his house with the bride*

310 *yesvadhyeti pravasan yesu saumanasam mahat tenopahvayāmahe te no jānantvagatam* MG 1 14 5

About what the traveller thinks, where there is abundant kindliness—so we call (them), let them (houses) know of our arrival

AV 7 60 3 reads *yesām* for *yesu* in the first pāda, *saumanasah* for *saumanasam*, *bahu* for *mahat*, *grhān* for *tena* and *āyatah* for *āgatam*. VS 3 42 has *yesām* for *yesu* in the first pāda, *saumanasah* for *saumanasam*, *bahu* for *mahat*, *grhān* for *tena* as in the AV and *janatah* for *āgatam* Aps 6 27 3 agrees with VS LŚ 3 3 1 has *yeṣām* for *yesu* in the first pāda, *esu* for *yeṣu* in the second pāda, *saumanasah* for *saumanasam*, *babhuh* for *mahat*, *grhān* for *tena* and *jānatah* for *āgatam* SG 3 7 2 agrees with VS 3 42 HG 1 29 1 reads *esām* for *yeṣu* in the first pāda (this reading is from a manuscript in the Trivandrum Library No 3822 folio 227), *eti* for *yeṣu* in the second pāda, *babhuh* for *mahat* (this reading is also from the above manuscript) and *jānatah* for *āgatam* KG 27 3 reads *yeṣām madhye' dhipravasan* for the first pāda, *eti* for *yeṣu*, *bahuh* for *mahat*, *grhān* for *tena* and *jānatah* for *āgatam*

The Mantra is meant for recitation by a sacrificer as he returns home after a journey[1] It is also prescribed for recitation by an *agnihotrin* who goes to his house from the place where fire is established

On arriving at his own house with the bride the bridegroom recites this Mantra[2] The bride recites this Mantra when she sees her new home for the first time[3] It is also recited by the householder as he returns home from a journey[4] AV 7 60 is

1 VS. 3 42
2 MG 1 14 5
3 KG 27.3
4 SG 3 7 2

used for recitation by one who returns home after a period of absence[5]

(b) *Showing the bride her new home*

311 *saṁ kāśayāmi vahatum brahmanā gṛhairaghorena cakṣuṣā maitrena*
paryānaddham viśvarūpam yadasyām syonaṁ patibhyah savitā kṛnotu tat MP 1 7 10

I make the procession brilliant with Brahman, houses, harmless (and) friendly eye What all-form is fixed in this woman, let Savitr make that pleasant for the husband

AV 14 2 12 reads *mitriyena* for *maitrena*, *asti* for *asyām* and puts *tat* before *kṛnotu* in the last *pāda* But Ppp has *kṛnotu tat* as in MP KG 26 6 has *kāsayā* for *kāśayāmi*, *vivahatam* for *vahatum* and *asyāh* for *asyām*

The bridegroom shows the bride his house as the bridal car draws near it, under the recital of this Mantra[6] It is also directed that the Mantra should be recited as the bridal procession comes near the husband's house[7] It may also be muttered on meeting a newly married woman when the bridal procession is on the way to the bridegroom's house[8]

(c) *The bride looks at her new home*

312 *gṛhānāmāyuh pra vayam tirāmah gṛhā asmākam pratirantyāyuh* KG 27 3

May we live as long as the houses exist, may the houses also bear with us throughout life

KS 38 13 is identical in text while ApŚ 16 16 4 has *pratirantu* for *pratiranti*

In the Agnicitī rite after laying all the bricks the sacrificer goes to south-west and after exorcising evil spirits returns and enters the house reciting this Mantra[9] This is also one of the

5 Kaus 24 11
6 ApG 2 6 6
7 Kaus. 77 14
8. KG 26 6 Kaus. 77 4 uses AV 14 2 74 for the purpose
9 ApŚ 16 16 4

seven Mantras which the bride is to recite on seeing her new home[10]

313 *ūrjam bibhratī vasuvanih sumedhā gṛhānāgām modamānā suvarcāh*
aghorena caksusaham maitrena gṛhānām paśyantī vaya uttirāni KG 27 3

Bearing strength, wealth-winning, very wise, enjoying, resplendent, I come to the house Seeing the house with gentle, friendly eye may I live through the full age

KS 38 13 reads *bibhrad* for *bibhratī*, *gṛhānām* for *gṛhānāgām*, *śivena* for *maitrena* and *pasyan* for *pasyanti* AV 7 60 1 has *bibhrad* for *bibhrati* in the first pāda In AV the third pāda is used as second pāda dropping *aham* and substituting *maitrena* with *mitriyena* The second pāda modified into *gṛhānaimi sumanā vandamānah* is the third pada in the AV verse The last pāda in AV is entirely different and runs *ramadhvam mā bibhīta mat* In this instance Ppp has a text different from that of AV[11] VS 3 41 runs as follows

grhā ma bibhīta mā vepadhvamūrjam bibhrata emasi
ūrjam bibhradvah sumanāh sumedhā gṛhānaimi manasā modamānah

ApŚ 6 27 3 is identical with the VS Mantra but for the variation *vepidhvam* for *vepadhvam* ApŚ 16 16 4 reads *bibhrad* for *bibhratī*, *vasumanah* for *vasuvanih* *emi* for *āgām*, *manasā modamānah* for *modamānā* *śivena* for *maitrena* and *pasyan* for *pasyantī* SG 3 7 2 has the VS version HG 1 29 1 has the VS version with the only variation *vasuvanih* for *vahsumanāh*

VS 3 41 is meant for recitation by a house-holder as he returns home after a journey ApŚ 6 27 3 prescribes the Mantra for recitation by an Agnihotrin, who goes to his house from the place where fire is established[12] AŚ 2 5 14 cites a Mantra with the pratika *grha mā bibhīta* for recitation when a householder returns home after a journey ApŚ 16 16 4 prescribes the Mantra for recitation

10 KG 27 3
11 See Whitney's notes on AV 7 60 1
12 The Comm on ApŚ 6 27 3

when the sacrificer comes back to his house after exorcising demons in the Agnicitı rite.[13]

The bride recites this Mantra on seeing her new house.[14] The householder mutters this Mantra looking at his house on his return from a journey.[15] Kauś 24 11 prescribes AV. 7.60 for recitation in front of his house by one who has been away for some time.[16]

314. *sūnṛtāvantaḥ svadhāvanta irāvanta ha sāmadāḥ*
akṣudhyā atṛsyā gṛhā māsmadbıbhetana. KG. 27 3.

Full of beauty, full of svadhā, full of refreshing drink, soothing, hungerless and thirstless—O houses be not afraid of us.

AV. 7 60 6 has *subhagāh* instead of *svadhāvantah* and *hasāmudāh* instead of *ha sāmadāh.* In AV. *atrsyāh* is placed before. *aksudhyāh* and the latter is followed by the verb *sta.* Ppp reads in b c *hasāmuda aksudhyā tṛsyā sta.* The parallel in HG. 1 29 1 reads:

ūrjasvantaḥ pathasvanta ırāvanto hasāmudah
anaśyā atrsyā gṛhā māsmadbıbhītana.

The bridal car is to arrive near the bridegroom's house by evening when the sun is about to set On seeing her new home the bride is to utter a few Mantras of which this is one[17] This is again one of the Mantras uttered by a house-holder while approaching his house as he returns home after a journey[18] Kauś employs the hymn AV 7.60 in which a parallel to the Mantra is found, in a variety of ritual contexts connected with the home.[19]

Here we find three versions of the same verse The HG. version comes nearer the AV. version, than the KG. version.

13 MP 1 8 2 and KG. 27 3.
14 KG 27 3
15 SG 3 7 2 and HG 1 29 1.
16. For other uses of the hymn in the Kauś See Whitney's introduction to the hymn
17. KG 27.3
18 HG 1.29.1.
19 Whitney's Translation of the Atharveda, pp 428-9

(d) *The bridegroom instructs the bride regarding entering the house*

315 *daksinam padamagre'tihara* HG 1 22 6

Cross (the threshold) placing thy right foot first

The Vaikh, 3 5 extends the passage by *gehinīm mādhisthah* (do not stand on the threshold).

When the bride comes to her new house the bridegroom gives instruction to her as to the particular mode of entering the house[20]

(e) *Bride sprinkles her new home*

316 *'uttisthetah' kimicchantīdamāgā aham tvede abhibhuh svad grhat sunyaisī nirrte yājagandhottisthārāte pra pata meha samsthah* AV 14 2 19

Stand up from here, desiring what hast thou come hither? I (am) thine overcomer, O Iḍā out of (my) own house, thou that hast come hither, O perdition, seeing the empty stand up, O niggard, fly forth, rest not here[21]

Ppp according to Whitney, appears to have *ajagantha* for *ājagandha* Ppp reads *uttisthādaskim* in the first pāda, *asunyasī* for *sunyaisi* and combines *āgaham*

On her arrival at the new house the bride sprinkles the hall (sālā) with water muttering this Mantra[22]

(f) *Spreading the bull's hide*

317 *sarma varmedamā bharasyai nāryā upastire sinīvali prajāyatāmiyam bhagasya sumatāvasat* MP 1 8 1

Support this prosperous shelter when spread under this woman O Sinivāli let her have progeny May this woman be in the good will of Bhaga

AV 14 2 21 has *etat* for *idam* and *hara* for *bhara* It has no *iyam* in the second half

20 HG 1 22 6
21 Whitney op cit, 2 757
22 Kaus 77.16

Before the bride enters her new home the bridegroom spreads a red bull's hide with the neck portion to the east, with the hair pointing upwards, in the centre of the house. This Mantra is used on this occasion.[23] Kauśikas address this Mantra to the person (bridegroom?) who brings the bull's hide.[24] For spreading the hide they use AV. 14.2.22.[25]

The deity Sinīvali is found mentioned in other Grhya Mantras also.[26] In later Vedic texts, she is the presiding deity of the first day of the New Moon.[27]

(g) *Preparing a seat for the bride*

318. *yam balbajam nyasyatha carma copastrnithana* AV. 14.2.22
tadā rohatu suprajā yā kanyā vindate patim.

Let the girl who is destined to have good progeny, who has secured a husband occupy the seat prepared with whatever rushes you put down and the hide you spread out.

The second pāda is recited over one (husband?) who spreads the bull's hide[28] and the first pāda is recited when the rush mat is arranged.[29] With the second half the bride is made to occupy the seat arranged for her.[30]

319. *upastrnihi' balbajamadhi carmani rohite* AV. 14.2.23
tatropavisya supraja imamagnim saparyatu.

Spread the rush mat on a red hide. Seated there, let (her) with good progeny worship this fire.

The first half of the Mantra is to be recited when rush is spread on the red hide when a seat is being arranged for the bride in the pravisya-homa.[31] With the second half the bride is made to

23. ApG. 2.6.8
24. Kaus. 78.1
25. Kaus. 78.2
26. See *garbham dhehi sinivali* RV. 10.184.2
27. Vedic Mythology, 125
28. Kaus. 78.2
29. Kaus. 78.3
30. Kaus. 78.5
31. Kaus. 78.4

sit on the seat[32] It is also used when the bride sits down on the nuptial bed[33]

(h) *The bride enters her new home*

320 *grhān bhadrān sumanasah prapadye aviraghnī vīravatah suvīrān*
iram vahato ghrtamuksamānā
tesvaham sumanāh samvisāmi MP 1 8.2

I who do not cause death to heroes reach the prosperous, pleasant home rich in men (and) heroes (and) possessing refreshment I enter that with good will, sprinkling ghee

ApŚ 16 16 4 contains only the first half with the variants *aham* for *bhadrān* and *aviraghnah* for *avīraghnī* AŚ 2 5 17 reads *aham* for *bhadrān, aviraghnah* for *avīraghni, vīratamah* for *vīravatah* and *samvisani* for *samvisāmi* ŚG 3 5 3 reads *avīraghnah* for *avīraghnī, vīratarah* for *vīravatah, vahantah* for *vahatah, anyesu* for *tesu* and *samviseyam* for *samvisāmi* HG 1 29 2 reads *aham* for *bhadrān, vīratamah* for *vīravatah, susevān* for *suvīrān* and *sumanasyamānā* for *ghrtamuksamāna* MG 1 14 6 reads *aham* for *bhadran, vīram hi vīravatah susevā* for the second pāda, and *samvāsāmah* for *samvisami* VG 15 17 reads *susevān* for *suvīrān* and *vahanti* for *vahatah*[34]

In the Agnicitī rite the sacrificer goes to the south-west direction after laying the bricks On his return to the house after exorcising the devils he chants the first half of this Mantra along with other Mantras laid down for the occasion[35] It is also prescribed for recitation when an āhitagnin or anāhitagnin enters his house[36]

This Mantra is recited by the bride while entering her new home for the first time[37] The Mantra is to be muttered by a householder as he enters his house It is also laid down for

32. Kaus 78 6
33 Kauś 79 5
34. See KG 27.3 and BG 1 5 7 for variants
35 ApŚ 16 16 4
36 AŚ 2 5 17
37 ŚG 3 5 3

recitation when a householder returns home after a journey and lies down[38]

The reading *anyesu* in the ŚG version of the Mantra is faulty and may be corrected into *tesu* or *esu* according to Oldenberg[39] But there is no need for such a correction For first of all *anyesu* suits the metre better, giving the necessary 11 syllables for the tristubh pāda instead of 10 with *tesu* Secondly *anyesu* may be taken to refer to the other members of the household

321 *'mā himsistam' kumāryam sthūne devakrte pathi*
salayā devyā dvāram syonam krnmo vadhupatham AV 14 1 63

Injure ye not the maiden (kumari), ye (two) pillars, on the god made road, the door of the divine house we make pleasant, a road for the bride[40]

This is one of the four Mantras used to make the bride enter her new home The other Mantras are AV 14 1 21, 14 1 64 and 14 2 26[41]

322 *'sumangali prataranī' grhānam suśevā patye śvaśurāya śambhuh*
syonā svaśrvai pra grhān visemān AV 14 2 26

Of excellent omen extender of the houses, very propitious to thy husband, wealful to thy father-in-law pleasant to thy mother-in law, do thou enter this house[42]

This is one of the four Mantras used to make the bride enter her new home

(i) *The bride pays homage to the deities*

323 *'yadā gārhapatyam' asaparyait pūrvamagnim vadhūriyam*
adhā sarasvatyai nāri pitrbhyaśca namaskuru AV 14.2 20

When this bride has worshipped the house holder's the former fire, thou, O woman, do thou pay homage to Sarasvati and the Fathers[43]

38 HG 1 29 2
39 S B E 29 96
40 Whitney, op cit 14 1 63
41 Kaus 77 20
42 Whitney, Trans. of AV 2.758
43 Whitney op cit. 2 756

On her arrival at her new home the bride is taken round the fire thrice After this she pays homage to deities, probably Sarasvatī and Fathers mentioned in the verse While she does so, two Mantras are recited over her This is one of them

This Mantra may be taken as an instance where the words in which instruction for the performance of rites have assumed the form of a Mantra

(j) The bride is made to sit on a bull's hide

324 *iha gāvaḥ prajāyadhvamihāśvā iha pūrusāḥ*
iho sahasradakṣino rāyasposo nisīdatu BG 1 5 52

Here (you) cows be propagated, here (you) horses, here you men Here let there be increase of wealth with a thousand gifts to give

KS 35 3 reads *prajāyatām* for *nisīdatu* in the last pāda AV 20 120 12 reads *api pūsā nisīdati* for the last pāda AB 8 11 has *vīratrāta* for *rāyasposaḥ* in the last pāda HG 1 22 9 reads *iha gāvo nisīdantu ihāsvā iha purusaḥ, iho sahasradakṣino api pusā nisīdatu* PG 1 8 1 has this version of the Mantra with the reading *yajña iha* in the place of *api* AgG 1 5 4 has the HG version with the variant *adhi* for *api* BhG 1 18 reads *nisīdantu* for *prajāyadhvam* and *abhipūsa* for *rāyasposaḥ*

At the end of the Rājasuya sacrifice the Mantra is used as an invocation for cattle horses and heroes[44] The 12th chapter of ŚS contains the Kuntapa hymns which include this Mantra also Vait 6 2 prescribes the Kuntapa hymns for use on the sixth day of Pṛstya The Mantra is also used in Pṛṣadājya prayascitta[45]

With this Mantra the bride is made to sit on the bull s hide before the pravisya homa[46] According to a few other Gṛhya-Sutras the married couple take seat on the bull s hide under the recital of this Mantra[47] It is also directed that the husband takes his seat on the bull s hide with this Mantra[48] Further the Mantra

44 AB 8 11
45 ApŚ 9 17 1
46 BG 1 5 52 GG 2 4 6 PG 1 8 10
47 ApG *2 6 10* BhG *1 18* JG *1 22* HG *1 22 9*
48 Vaikh 3 5 AgG 1 5 4

is used for an upahoma in the Pākayajña before the Sviṣṭakṛt oblation [49]

(k) *Oblations after the bride comes to her new home.*

325 *agninā devena, pṛthivīlokena lokānām, ṛgvedena vedānām, tena tvā śamayāmyasau* ŚG 1 16 3

With Agni the god as terrestrial world among worlds, with Ṛgveda among Vedas—therewith I appease thee, hail!

When the bride and the bridegroom arrive at their new home they are made to sit on a bull's hide and the bridegroom offers four oblations while the bride takes hold of him This formula is used for one of the oblations [50]

326 *vāyunā devena, antarikṣalokena lokānām, yajurvedena vedānām, tena tvā samayāmyasau svāha* ŚG 1 16 3

With Vāyu the god, with the world of air among worlds, with Yajurveda among Vedas—therewith I appease thee, hail!

After arriving at the bridegroom's house the couple sit on a bull's hide and the bridegroom performs four oblations of which the second is accompanied by the recitation of this formula [51]

327 *sūryena devena, divolokena lokānām, sāmavedena vedānām tena tvā śamayāmyasau* ŚG 1 16 3

With Sūrya the god, with the world of heaven among worlds, with Sāma Veda among Vedas—therewith I appease thee, hail!

When the bride and bridegroom arrive at the latter's house they sit on a bull's hide, the bride taking hold of the bridegroom Then the bridegroom offers four oblations of which the third one is offered under the recital of this formula [52]

328 *candreṇa devena, diśām lokena lokānām, brahmavedena vedānām tena tvā śamayamyasau svāhā* ŚG 1 16 3

With Candra the god, with the world of quarters among the worlds, with Brahmaveda among Vedas—therewith I appease thee, hail!

49 KG 47 13
50 ŚG 1 16 3, KauG 1 16.
51 ŚG 1 16 3
52 ŚG 1 16 3

With this formula is offered the last of the four oblations sacrificed by the bridegroom in his house soon after he arrives there with the bride They sit on a bull's hide and the bride takes hold of the bridegroom[53]

329 *bhūryā te patighnyalaksmī devaraghnī jaraghnīm tām karomyasau svaha* ŚG 1 16 4

Bhūh, what evil that causes death to thy husband, to thy husband's brother that I N N make fatal to your paramour

The following are parallel Mantras which show variants

MP 1 10 3 6 *yasyām patighñī tanūh prajāghnī pasughnī laksmīghni jaraghnīmasyaitām krnomi svahā*

HG 1 24 5 *yā te patighnī tanūrjaraghnīmtvetām karomi śivā tvam mahyamedhi ksurapavirjārebhyah*

PG 1 11 4 *ya te patighnī prajāghnī grhaghnī yasoghni nindita tanūrjaraghnīm tata enām karomi sā jīryam tvam mayā sahasau*

KG 25 20 *ya te patighni tanurapatighnim te tām karomi yā te'putriyā tanuh putriyām te tam karomi ya te'pasavyā tanūh pasavyam te tām karomi*

The bridegroom offers four butter oblations with this formula As he offers the oblations the bride is to hold on to him[54] In the fourth night, after removing the staff (gandharva) the bridegroom offers seven oblations To the formulas used for four of these oblations is attached this formula[55] After cohabitation in the fourth night the bridegroom embraces her to the recital of formulas of which this is one[56] In the fourth night after the wedding the bridegroom establishes the sacred fire in his house and sacrifices ājyabhagas and other oblations Each time after he has made an offering he is to pour the remnants into a water pot and sprinkle water on the bride's head to the accompanying recitation of this Mantra[57] After Jaya and other oblations in marriage three oblations are offered with the three parallels in KG 25 20

53 ŚG 1 16 3
54 ŚG 1 16 4 and KauG 1 16
55 ApG 3 8 10
56 HG 1 24 5
57 PG 1 11 14

330 *agan gostham mahisi gobhirasvairayuṣmatpatnī prajayā svarvit bavhīm prajām janayantī suratnemamagnim śata-himāh saparyāt* MP 1 8 3

The mahisi (female buffalow) has come to the cow-pen with cows and horses, she whose husband is long lived, who on account of progeny will attain to heaven May she remaining wealthy, giving birth to many offsprings worship this Agni for hundred winters

This is one of the thirteen Mantras (MP 1 8 3-15) accompanying the oblations offered after the bride's arrival at her new home [58]

331 *ayamagnirgrhapatissusamsatpuṣtivardhanah*
yatha bhagasyābhyām dadadrayim pustimatho prajam
MP 1 8 4

May this Agni the master of the house, having a prosperous assembly, be the promoter of plenty so that he may confer on these two the wealth, plenty and progeny of Bhaga

On the arrival of the bride at his house the bridegroom performs the ceremonies from the putting of wood on fire down to the ājyabhāga oblations in the north eastern part of the house After that and previous to the offering of Jaya oblations he sacrifices thirteen oblations while the bride holds on to him This Mantra is used for one of these oblations [59]

332 *prajayā abhyam prajāpata indrāgnī sarma yacchatam yathainayor na pramīyatai ubhayorjīvatoh prajā* MP 1 8 5

O, Prajāpati, Indra and Agni, bring happiness to this couple through progeny, so that while this couple lives may not the progeny perish

This is one of the thirteen Mantras accompanying the oblations offered after the bride's arrival at her new home [60]

The second pāda in the Mantra is identical with RV 1 21 6c

58 ApG 2 6 10
59 ApG 2 6 10
60 ApG 2 6 10

333 *tena bhūtena havıṣāyamāpyāyatām punah*
jāyām yāmasmā āvākṣustām rasenābhıvardhatām MP 1 8 6

By that bhūta oblatıon let thıs man prosper agaın Let hım protect with delıght the wıfe that they have brought to hım

Ppp has *bhutasya* for *bhūtena* in the first pāda and ıt ınverts the order of words ın the second pāda It reads *avıdam* for *avāksuh* ın the thırd pada

The brıdegroom offers some oblatıons after arrıvıng at hıs house wıth the brıde They are offered ın the north-eastern part of the house whıle the brıde takes hold of hım Thıs ıs one of the Mantras recıted on thıs occasıon[61] In Kauś the Mantra ıs used to make them eat together after they have come to theır new home[62]

334 *abhıvardhatām payasābhırāstrena vardhatām*
rayyā sahasraposasemau stamanapeksıtau MP 1 8 7.

Let hım prosper wıth plenty (payas) for (her) sake, let hım prosper wıth royalty for (her) sake By wealth that ıs thousand-fold let the couple be beyond want

AV 6 78 2 has *varcasa* for *poṣasa* ın the thırd pāda and *anu-paksıtau* for *anapeksıtau* ın the fourth pāda Ppp has *prajayā* for *poṣasā*

The Mantra ıs used to offer one of the oblatıons (pravısya-homa) just after the marrıed couple has arrıved at the brıdegroom's house[63] The Mantra ıs also recıted when the brıde and brıde groom eat together[64]

335 *tvastā jāyāmajanayat tvastasyaı tvam patım*
tvastā sahasramāyūmsı dīrghamayuh krnotu vām MP 1 8 10

Tvastr has created the wıfe, Tvaṣtr (has created) you the husband for her May Tvastr make thousand lıves, long lıfe for you both

61 ApG 2 6 10 and Kaus 78 10
62 Kaus 78 14
63 ApG 2 6 10 and Kaus 78 10
64 Kaus 78 14

This is one of the Mantras which accompanies the oblations sacrificed after the bride and bridegroom come to the latter's house[65] It is also recited when they eat together[66]

336 *mā te kumarah stanadhah pramāthi mā tvam vikesyura āvadhisthāh*
stanam dhayantam savitābhiraksatvā vasasah paridhā-nād brhaspatirvisve devā abhiraksantu nityam
KG 28 4

May your son that sucks your breast be not destroyed May you with loose hair not beat your bosom May Savitr protect the suckling child till he wears his cloth May Brhaspati and all-gods protect him always

This is one of the four Mantras used to offer four oblations soon after the bridegroom comes to his home with the bride These oblations are preceded by Jaya, Abhyātāna and Rāstrabhrt oblations[67]

(1) *Placing a boy in the bride's lap*

337 *a te garbha yonim etu pumān bāna ivesudhim*
ā viro atra jayatam putraste dasamasyah RVKh 2 10 1

May a male embryo reach your womb like an arrow the quiver, may a heroic, ten-months ripe son be born to you here

ŚG 1 16 8 puts *yonim* before *garbhah* Prof Stenzler in his Kritische Amnerkungen (p 48) to AG gives the Mantra with the following variations *etu* is substituted by *aitu* and *atra* in the third pāda is omitted MP 1 12 9 omits *atra* in the third pāda HG 1 25 1 agrees with MP but does not drop *atra*

Soon after her arrival at her new home the bride is made to sit on a bull's hide Then the bridegroom sacrifices the usual oblations and applies ajyā salve to the bride's eyes Following this, a boy of good birth is placed in her lap under the recital of this Mantra[68] This is also used as one of the Mantras which the husband is to recite after cohabitation with his wife[69] The followers of Āpa-

65 AuG 2 6 10 and Kaus 78 10
66. Kaus 78 14
67 KG 28 4
68. ŚG 1 16 18 KauG 1 16
69 ŚG 1 19 6 KauG 1 19

stamba are to recite some Mantras (MP 1 12 1-13) before they seek union with their wives after their monthly illness This verse is one among them[70] In the fourth night after marriage the husband addresses nine Mantras including this Mantra to his wife before sexual union[71] AV 3 23 is used in a charm to procure the conception of male offspring[72] In the Anavalobhana ceremony the husband inserts into the wife's right nostril the juice of a herb that has not faded, under the recital of Prajāvat and Jivaputra hymns This is the first Mantra in the Prajāvat hymn[73]

338 *aroha carmopa sīdagnimesa devo hanti raksamsi sarvā iha prajām janaya patye asmai sujyaisthyo bhavatputrasta esah* AV 14 2 24

Mount the skin, sit near the fire, this god Agni destroys all the demons Give birth here to progeny for this husband May this your son be of good primogeniture

The last pāda of this Mantra is cited by the Pratīka sujyaisthyah for recitation when the boy is placed in the lap of the bride in Pravisyahoma[74]

Regarding the use of the last pāda Whitney thinks that it is "unsuited to the purpose unless forced out of its natural meaning"[75] In the succession of details in the marriage rite, the bride's mounting the hide immediately precedes the placing of the lad in her lap In view of this fact we can very well imagine that the first portion of the Mantra deals with the bride s mounting the hide and that the latter part is connected with the placing of the child in her lap What else could be a more natural context and meaning of the Mantra?

(m) *Giving fruits to the boy*

339 *prasvah stha preyam prajaya bhuvane socesta* MP 1 9 3

May you abide in the brilliant one May this woman shine with progeny in this world

70 ApG 3 8 13
71. HG 25 1
72. Kaus 35 3
73 AG 1 13 6
74. Kaus 78 8
75 Whitney s notes on AV 14 2 24

On the arrival of the bride at her husband's house some oblations are offered and following this a boy whose mother has only sons, is placed in the bride's lap Then fruits are given to the boy under the recital of this formula[76]

The rite of placing the boy in the bride's lap is probably symbolic of the male child that is to occupy the woman's lap if not her womb, in future

(n) *Removing the boy from the bride's lap*

340 '*vitisthantām' māturasyā upasthannānārupah pasavo jāyamānāh*
sumangalyupasīdedamagnim sampatnī pratibhūseha devan AV 14 2 25

From the lap of this mother let animals that are being born (and) of various forms come forth O auspicious woman sit by the fire along with (your) husband doing service to gods

The Mantra is recited when the child who is seated in the bride's lap is removed[77]

The first half of the verse is very similar to a hemistich in TS 4 3 11 3

(o) *The dhrti homas*

341 '*iha dhrti riha svadhrtiriha rantiriha ramasva mayi dhrtirmayi svadhrtirmayi ramo mayi ramasva*
SMB 1 3 14

Here firmness here self firmness here delight enjoy here In me firmness in me self-firmness in me joy in me rejoice

MS 3 12 4 reads *iha dhrtiriha svadhrtiriha sma iha ramantām* TS 7 1 12 1 reads *iha dhrtih svāheha vidhrtih svaheha rantih svāheha ramatih* VS 8 51 *iha ratiriha ramadhvamiha dhrtiriha svadhrtih svahā* VS 22 19 reads *iha rantiriha ramatāmiha dhrtiriha svadhrtih svāhā* AB 5 22 10 reads *iha dhrtiriha svadhrtiriha* LŚ 3 8 12 has the Mantra with the variation *ramadhvam* for *ramasva*

ŚG 3 11 4 reads *iha ratiriha ramadhvam svāhā iha dhrtiriha svadhrtih svāhā* HG 1 12.2 reads *iha dhrtiriha vidhrtiriha ramo ramatam* AgG 1 4 1 reads *mayi dhrtim mayi vidhrtim mayi sva-*

76 ApG 2 6 11
77 Kaus. 78 9

dhṛtim mayi rantim mayi ramatim mayi puṣṭim puṣṭipatirdadhātu MG 1 1 22 and VG 5 37 follow MS and PG 1 10 1 and 3 4 7 follow VS KG 5 9 2 gives the formula *iha raḍi* and Brāhmanabala gives ten formulas of the same type in his commentary JG 1 20 agrees fully with SMB 1 3 14

The two formulas in VS 8 51 are used to offer two oblations in the gārhapatya hearth at the Satrotthāna on the tenth day of the Gavāmayana[78] The parallels in MS 3 12 4, KSA 1.3, TS 7 1 12 1 and VS 22 19 are to be used while the horse in the Asvamedha is let loose[79] The formulas are also used for an evening oblation in the Rājasūya[80]

When the boy who is seated in the lap of the bride who has come to her new home rises up she performs the eighth "firm" oblation with these formulas[81] According to JG 1 22 the bridegroom offers these oblations while the bride holds on to him In the Vṛṣotsarga ceremony oblations are offered with these formulas in a fire kindled amidst the cows[82] The formulas are recited when the student guest enters the chariot by which he goes to the village in the Samāvartana rite[83] The formula according to AgG 1 4 1 are meant for recitation by the student in case the chariot makes noise With the formulas a student is to touch the region of his heart after worshipping fire in the evening[84] They are also used for ājya oblations in case any accident happens to the royal chariot or the bridal car[85] The householder performs ājya oblations with these formulas soon after entering his newly built house[86] Uttering these formulas the inmates of the house lie down on a new layer of straw on their right sides in the Āgrayana ceremony[87] According to Julius Eggeling these formulas seem to refer to the domestic hearth the centre of the family life, as a source of joy and strength to the householder[87a]

78 ŚB 4 6 9
79 Keith Trans of the Black Yajurveda 2 567
80 KŚ 3 4 1
81 GG 2 4 10
82. ŚG 3 11 4 and KG 5 9 2
83 HG 1 12 2
84. MG 1 1 22 and VG 5 37
85 PG 1 10 1
86. PG 3 4 7
87 ApG 7 19 13
87a. J Eggeling translation of the Śatapatha Brahmana, Part 2 448

(p) *Oblation when the couple approaches the priest (?)*

342 *śumbhanī dyāvāpṛthivī antisumne mahivrate*
āpah sapta susruvurdevīstā no muñcantvamhasah
AV 14 2 45

Beautiful heaven and earth, pleasant near by, of mighty ordinances Seven divine waters flowed, let them free us from distress

Ppp has *yantu sumne* for *antisumne* and *sravantih* for *susruvuh*

After the child is removed from the lap of the bride the couple approaches the priest for getting sprinkled with Sampāta (sacred ghee) Then oblations are offered (?) with AV 6 78 1, 14 2 1, this Mantra and a few prose formulas[88] The Mantra is designated as Śumbhanī and is used to pour water into the hands of the couple,[89] or on the bridal garment[90]

(q) *Oblation by the bride after coming to her new home*

343 *pumāmsau mitrāvarunau pumāmsāvasvināvubhau*
pumānindraścāgniśca pumān samvardhātām mayi ŚG 1 17 9

Mitra and Varuna are males, both Asvins are males, Indra is a male and Agni (is a male) Let a male grow in me

The printed KauG 1 17 has *samvartatām* for *samvardhatām* But the palm leaf Ms agrees with the ŚG PG 1 9 5 reads *sūryasca* for *agnisca* and *samvartatām* for *samvardhatam* In KG 32 3 and VG 16 6 the second hemistich runs *pumāmsam garbham jāyasva tvam pumānanujāyatām* SMB 1 4 8 has the following second half *pumānagnisca vāyusca pumān garbhastavodare*

After coming to her new home the bride who is desirous of pregnancy offers the first oblation with this Mantra[91] The Mantra is used to offer sthālipāka in the Pumsavana ceremony[92] The husband touches the right side of the wife's belly in the Pumsavana ceremony under the recital of this Mantra[93] The husband

88 Kaus 78 10
89 Kauś 79 13
90 Kauś 79.25
91 ŚG 1 17 9 KauG 1 17, PG 1 9 5
92 KG 32.3
93 VG 16 6

recites this Mantra as he touches the right shoulder and navel of his wife in the Pumsavana ceremony[94]

Oldenberg, in his translation construes *pumamsam vardhatām* in the last pāda, i e, *pumamsam* as accusative and *vardhatām* as a causative verb But in my translation the reading *pumām samvardhatām* is accepted The Malayalam palm leaf Ms of the KauG (Travancore University Mss Library, No 436) reads *pumān samvardhatām*

(r) *Sthalipāka to Agni*

344 *agnaye'nnādāya svahā* BhG 1 18 To Agni who consumes food, hail!

annapataye is seen after *annādāya* in the pre-*Grhya* texts The formula is said when one who is desirous of prosperity offers an oblation in the Daksināgni (VSK 3 2 5, KŚ 4 14 25) An offering is made to the Daksināgni under the recital of this formula when other fires are worshipped (AB 1 12 5)

BhG 1 18 uses the formula to offer the boiled rice sprinkled with ghee, to Agni in agneyasthālipāka performed by the bridegroom after getting back to his house with the bride[95]

345 *agnaye'gnivate svāhā* BhG 1 20 To Agni with Agni, hail!

When a firebrand is taken from the sacred fire of an agnihotrin, puroḍāsa is offered to Agni Agnivat in eight potsherds In this rite melted butter is poured into Āhavanīya fire under the recital of this formula[96] As the bride comes to the bridegroom's house a sthālipāka is offered to Agni The cooked rice is sprinkled with melted butter and offered to Agni with this formula[97]

(s) *Giving the remnants of Sacrificial food to the bride*

346 *cakramivānaduhah padam māmevānvetu te manah*
mām ca pasyasi sūryam ca mā cā'nyeṣu manaskṛthāh
cākravākam samvananam tannau samvasanam krtam
VG 15 22

94 GG 2 6 3 and KhG 2 2 19
95 BhG 1 18
96 AB 7 6 1
97 BhG 1 20

Like a wheel (that follows) the footsteps of the bull let your mind follow me alone Look at me and the sun Do not turn your mind on others Let the concord of the cakravāka birds be our concord also

MG 1 14 12 reads *cakrīvānaḍuhau vā me vānmaitu te manah* KG 29 1 *cakravākam samvananam tannau samvananam krtam* for the last has *mama* for *mām* and *mama cāmuṣyāsca bhūyāt* for the last pāda

After the bridegroom has taken the bride to his house he performs a sacrifice of cooked food At the end both of them take curd Then the bridegroom eats the sacrificial food and gives the remnants to the bride with this Mantra[98]

The portion corresponding to our first two pādas in MG is corrupt It can be corrected according to the VG text with which KG also agrees

The reading *samvasanam* in the last couplet is not the original one, for the parallels in MG and KG have *samvananam* Moreover campare *cākravakam samvananam yannadibhya udāhrtam*[99]

(t) *The couple eats the sacrificial food.*

347 *annameva vivananamannam samvananam smrtam*
annam pasūnām prano'nnam jyesthani bhisak smrtam
KG 29 1

Food alone is discord (vivanana)? Food is said to be concord Food is the breath of cattle Food is said to be the most excellent medicine

After offering the usual oblations soon after the bride and the bridegroom arrive at the latter's house a mess of cooked food is prepared by the bridegroom and offered to Agni and Prajapati The couple eats the remains of the sacrificial food This is one of the Mantras recited on this occasion[100]

98 MG 1 14 12 VG 15 22 KG 29 1
99 BG 1 4 5 HG 1 24 6 BhG 1.17, AsG 1 5 4
100 KG 29 1

CHAPTER XXXIX

GAZING AT THE STARS AND OBSERVING THE VRATA

(a) *Butter oblations before gazing at the polar star*

348-53 *lekhāsandhisu paksmasvāvartesu ca yāni te tani te purnahutya sarvani samayamyaham svaha kesesu yasca pāvakam īksite rudite ca yat, tani te silesu yacca pavakam bhasite hasite ca yat, tāni te ārokesu dantesu hastayoh pādayośca yat, tani te urvorupasthe janghayossandhanesu ca yani te, tani te yani kani ca ghorani sarvangesu tava bhavat purhahutibhiraj-yasya sarvani tanyasisamam* SMB 1 3 1-6

What (horrors) are in your eye-brows' meeting point, in the eye lashes, in the depressions on the forehead, all of them that are yours I shall destroy with the purnahuti What is burning in (your) hair, and what is (burning) in (your) look and weeping, all of them that are yours I shall destroy with the purṇahuti What is burning in (your) habits, what is (burning) in (your) speech and laughter, all of them What is in the interstices (between teeth) and teeth, in the hands and feet, all of them What is in your thighs, in the private parts, in the shanks, in the junctions, all of them What horrors are there in all of your limbs, all of them I have destroyed with the purnahuti of melted butter

After the panigrahana the bride is led to the house of a Brahmana where she is to gaze at the polar star Before the couple starts out to look at the star the bridegroom sacrifices six butter oblations with these formulas[1]

(b) *Bridegroom shows the polar star to the bride*

354 *'dhruvaidhi poṣyā mayi, mahyam tvadād bṛhaspatih mayā patyā prajavati sañjīva saradah satam.* RVKh 3 17 1

Be firm and prosperous in my company Bṛhaspati gave thee to me With offsprings through me your husband, live long a hundred autumns

1 GG 2 3 6

AV 14 1 52 has *mameyamastu posya* for the first pada PG 1 8 19 prefixes *dhruvamasi dhruvamtvā pasyāmi* to the Mantra and reads *poṣye* for *posya* BG 1 5 13 has the Mantra *dhruv'osi dhruvaksitirdhruvamasi dhruvatah sthitam tvam naksatranām methyasi sa mā pahi pṛtanyatah* MP

MP 1 9 6, HG 1 22.14, BhG 1 19, Vaikh 3 5 have the Mantra

> *dhruvaksitirdhruvayonirdhruvamasi dhruvatah sthitam tvam naksatranam methyasi sa ma pāhi prtanyatah*

This and the BG Mantra are almost the same The only variation is in the beginning and here MP etc appear to adopt the first pada of a Mantra in TS 4 3 41 AgG 1 5 4 has the following Mantra

> *dhruvam pasyāmi manasa dhruvena dhruvam no sakhyam dirghamayusca bhūyat adrugdhavasmimsca pare ca loke dhruvam praviṣtau syama saranam sukhartau*

MG 1 14 10 has the following Mantra

> *acyuta dhruvā dhruvapatnī dhruvam pasyema sarvatah dhruvasah parvata ime dhruva stri patikuleyam*

VG 15 21 has the first half of the above Mantra with the variant *visvatah* for *sarvatah* GG 2 3 9 has *dhruvamasi dhruvaham patikule bhuyasamamuṣyasau* JG 1.21 reads *dhruv'osi* for *dhruvamasi*

The husband shows the wife the polar star with this Mantra All the Grhya Sutras except MP 1 8 9 (ApG 2 6 10) containing parallel Mantras use them in the same context ApG 2 6 10 uses MP 1 8 9 for an oblation soon after the bride's arrival in her new home

Five versions of the Mantra for Dhruvadarsana are to be distinguished The first is traced to RVKh 3 17 1 and AV 14 1 52 and is quoted in ŚG 1 17 3, Kaus 1 17, PG 1 8 19, and MP 1 8 9 The RV khila is appended to RV 10 85, Surya Vivāha hymn. The AV Mantra occurs in AV 14 1 which also is a marriage hymn The second version of the Mantra is seen in BG 1 5 13, MP 1 9 6, HG 1.22 14, BhG 1 19 and Vaikh 3 5 This version appears to be influenced by TS 4 3 4 1 The third version occurs in MG 1 14.10 and is slightly influenced by RV 10 173 4, for the second pāda of the RV verse appears as the third pāda in the MG verse The fourth version which is only a prose formula is seen in GG 2 3 9 and JG

'As the navel is the centre of the Prānas, thus I am the navel. May hundred-and-onefold evil befall him who hates us and whom we hate, may more than hundred-and-onefold merit fall to my lot.'[3]

After worshipping the seven Rsis, the bridegroom worships the Polar Star in the company of the bride[4]

BhG 1 19 cites an anuvāka by the pratīka *namo brahmane dhruvāyācyutāyāstu* The pratīka apparently represents these formulas which may be taken to constitute an anuvāka.

(e) *Looking at the star Arundhati*

364 *sapta ṛṣayah prathamām krttikānāmarundhatīm yad-dhruvatam ha ninyuh*
satkṛttikā mukhyayogam vahantīyamasmākamedhat-vastamyarundhatī BG 1 5 14

The seven sages have led Arundhatī to firmness as the first among Kṛttikās And so let this woman with (that) prominence among Kṛttikās prosper as an eighth Arundhatī for us

MP 1 9 7 drops *arundhatī* at the end of the Mantra HG 1 22 14 has *ye* instead of *yad* in the second pāda and *bhrājatu* for *edhatu* in the last pāda. HG also drops *arundhatī* at the end BhG 1 19 and AgG 1 5 4 agree with HG regarding variants but they place *ye* after *dhruvatām* in the second pāda

After observing silence till the stars appear the bridegroom takes the bride out and shows the Dhruva and Arundhatī stars This Mantra is muttered while she is shown the Arundhatī Star[5] It is also directed that the Mantra is to be recited while the couple pays homage to the seven Rṣis[6] Further with this Mantra the couple worships the seven Rṣis the Kṛttikās the Nakṣatras and Arundhatī[7]

It is to be noted that the Mantra occurs only in Gṛhya texts belonging to the Taittirīyas

3 Oldenberg SBE XXX 191-2
4 HG 1 22 14 and BhG 1 19
5 BG 1 5 14 AgG 2 6 12 and Vaikh 3 5
6 Vaikh 3 5
7 HG 1 22 14 and AgG 1 6 2

365 *arundhatyaruddhaham patya bhuyāsamamunā* JG 1 21

O, Arundhatı, may I remaın wıth thıs husband of mıne without obstructıon.

Caland suggests the emendatıon *ruddhā* for *aruddhā* on the strength of GG 2 3 11 and he translates accordıngly 'May I be held fast by my husband' But thıs ıs unnecessary for even without thıs emendatıon the formula ıs clear ın its sense

After the dhruvadarsana the brıde gazes at the star Arundhatı wıth thıs formula

(f) *Touchıng the earthen pot*

366 *'prajāsthālīmabhımantrayamīmam sthalımamrtasya pūrnam' akṣınatayā urjasvatī ca payasvatı sudharā ca madhucarana ca madhuram karıṣyatı madhuram carisyatı madhumatī vacaṁ devebhyo havyam vaha nah prajanām* Vaıkh 3 5

I recıte over the earthen pot of progeny, so that thıs pot full of nectar may remaın wıthout decay (aksıṇataya) (The sthālı) possessıng strength and mılk sweet and honey footed acts sweetly moves sweetly You bear the honeyed words and oblatıon of our progeny to gods

In the fourth nıght after gazıng at the polar star the couple comes back to the house and offers a Sthalıpaka to Agnı Wıth thıs formula the brıdegroom touches the earthen pot (sthalı) before cookıng the food

Caland translates *abhımantrayāmı* as *I touch*, perhaps the context of touchıng the pot was responsıble for thıs error

(g) *Puttıng rıce ınto the pot*

367 *agnaye justam nırvapāmı* Vaıkh 3 5 I offer (thıs) dear (offerıng) to Agni

Thıs fragment ıs used wıth the Sāvıtra formula to offer oblatıons to Agnı ın the Darsapurṇamāsa Sacrıfice Thıs ıs also recıted when the brıdegroom puts rıce ınto the vessel before cooking it for an offering to Agnı Thıs follows the gazıng at the polar star The Sāvıtra formula wıth thıs fragment is laıd

down for offerıng oblatıons of cooked food to Agni on the New Moon day.

(h) *Cookıng of the food for offerıng*

368 *'vacaspataye pavasva' vājın vrsā vrsno amsubhyām gamastıputo, devo devanām pavıtraması, yesam bhago' sı tebhyastvā svankrto'sı, madhumatırna ısaskrdhı, vısvebhyastvendrıyebhyo dıvyebhyah pārthıvebhyo, manastvasturvantarıksamanvıhı svaha tva subhavah sūryaya devebhyastva marıcıpebhya esam te yonıh prānāya tvā*

Be pure for the lord of speech, O strong one, male, purıfied by the arms wıth the shoots of the male, thou art the god purıfier of gods, to those thee whose portıon thou art Thou art he who ıs appropriated, make our food full of sweetness for us, all the powers of sky and earth thee May mınd enter thee

Fare along the broad atmosphere,
Haıl! Thee, of kındly nature, to the sun,
To the gods that drınk the rays thee!
Thıs ıs thy bırth place, to expıratıon thee[8]

MS 1 3 4 have *vışno* ınstead of *vrsno* ın TS and thıs varıant ın the MS accordıng to Keıth ıs ımpossıble KS 4 1 has *svam* ınstead of *svam* MS 1 3 4 substıtutes *subhavah* wıth *subhava* and KS 4 1 wıth *subho*

The formulas are used ın connectıon wıth the Upāmsugraha ın Soma sacrıfice Pourıng the Soma ınto a bowl takıng the cup and lookıng at ıt (Upasthāna), marchıng of the Adhvaryu to the Āhavanıya, offerıng the Soma ın the fire, rubbıng the cup and sugar adherıng to ıt, pourıng the remnants ınto the Agrayanasthālı and puttıng a shoot ınto the empty cup—these are the acts that are accompanıed by these formulas[9]

After lookıng at the polar star the couple offers a mess of cooked food to Agnı For th s the brıdegroom cooks the mess under the recıtal of these formulas[10]

8. Keith Veda of Black Yajus School, Translation, 1 52
9 ApŚ 12 10 5-12.
10 Vaikh. 3 5

(i) *The couple begins vrata after Arundhati-worship*

369 *agne vratapate upayamanam vratam carisyāmi taccha-keyam tanme rādhyatām* BG 1 5 15

O Agni the lord of the vows, I shall observe the vow of marriage, may I be equal to that, let that be favourable to me

MŚ 1 4 1 3 and MŚ 1 4 1 4 drop *upayamanam* and they substitute *carisyāmi* with *ālapsye* and omit *tacchakeyam tanme rādhyatām* KS 4 14 drops *upayamanam* and it substitutes *carisyāmi* with *alabhe* and omits *tanme radhyatām* VS 1 5 and TS 1 5 10 3 and connected texts also drop *upayamanam*

All the Gṛhya Sutras other than BG (SMB 1 6 9, GG 2 10, KhG 2 4 7 KauŚ 56 6, HG 1 7 8, AgG 1 5 4, 1 5 5) drop *upayamanam* HG 1 7 4 omits *upayamanam* and *tacchakeyam* etc KauŚ 56 7 has *samṛdhyatām* for *rādhyatām*

One who is to undertake a vow looks towards the Āhavanīya fire and recites this formula[11] The formula is used in Avāntara-dīkṣa for paying homage to Agni after putting the fuel on fire[12]

The formula is recited by the bridegroom when the couple begins the vrata after looking at Arundhati star[13] It is also used to worship Agni in the marriage rite just before the bridegroom mutters the Mantra *amuhamasmi* etc into the bride s ear[14]

In the Upanayana ceremony the student puts seven pieces of palāśa wood on fire and worships Agni with this formula[15] The teacher sacrifices when the pupil recites this formula in the Upanayana after wood has been put into the fire[16] The formula also accompanies the act of putting fuel into the fire[17]

There is a formula traditionally used by all schools of ritualists to take a vow in the presence of Agni to observe some vrata The Bodhāyanas appear to have supplied the word *upayamanam*

11 TS 1 6 7 2 and SB 1 1 1 2
12 ApŚ 11 20 3
13 BG 1 5 15
14 AgG 1 6 3
15 HG 1 7 8
16 GG 2 10 16 KhG 1 7 8
17 KauŚ 5 6 6

and adapted the formula for recitation when vrata is started by the couple in the marriage rite

The modifications *vāyo vratapate vratam carisyāmi*, *āditya (sūrya) vratapate* , and *vratānam vratapate* are seen in MS 4 9 2 4, TB 3 7 4 7 TA 4 41 4, ApŚ 4.3 2, 15 20 3 SMB 1 6 10,11,13, HG 1 7 8 and KauŚ 56 7 The same appear in AgG 1 5 4 with the extension *tacchakeyam tanme radhyatam* BG 1 5 15 has all those three modifications with the word *upayamanam* and the extension *tacchakeyam tanme rādhyatam* AgG 1 5 5 has the formula and its three modifications with the uha *acārism* for *carisyami* for use at the conclusion of the three day vrata after marriage

(j) *Bride breaks her vow of silence*

370 *jivapatnī prajām vindeya* AG 1 7 22 With my husband living may I attain progeny

VG 14 19 has the fragment *vīrasurjivapatnī bhūyāsam*

After the Saptapadi rite the bride is to dwell in the house of an old *Brāhmana* woman whose husband and children are alive When she sees the polar star the star Arundhati and the seven *rsis* (ursa major) she can break her vow of silence saying this formula[18] The parallel formula in VG 14 19 is meant for recitation while fried grain is sacrificed

18 AG 1 7 21-2

CHAPTER XL

THE CEREMONIES IN THE FOURTH NIGHT

(a) *Taking up the danda*

371 *ūrjah prthivyā adhyutthito' si vanaspate satavalso viroha tvaya vayamisamūrjam vadanto rāyasposena samisā madema* BG 1 5 18

The juice of earth, that has risen up, are you O, tree grow with hundred shoots Because of you, we shall rejoice in the increase of wealth and good sap speaking of sap and juice

TB 1 2 1 5 and ApŚ 5 2 4 have *madantah* for *vadantah*

In the rite of establishing the fire (agnyādhāna) Udumbara wood is taken with this Mantra[1]

In the fourth night after the pakvahoma the couple terminates the vrata and the bridegroom takes the stick (danda) with this Mantra[2]

The second pāda is the first pāda of RV 3 8 11 The fourth pāda is the fourth pāda of a verse occurring in VS 4 1, TS 1 2 3 3 KS 2 4 and a few other Vedic texts including ŚG 3 11 14 and PG 3 9 6

(b) *Taking the danda to the couple*

372-375 *prajayā tvā samsrjāmi māsarena surāmiva prajāvatī bhuyāsam prajayā tvā pasubhih samsrjāmi māsarena surāmiva prajāvān paśumān bhūyāsam* BG 1 5 19 22

I shall unite thee with progeny like wine with *māsara* (a mixture of the water in which rice and millet are boiled with yeast, grasses etc)[3] May I be blessed with progeny I shall unite thee with progeny (and) cattle, like wine with *māsara*. May I be blessed with progeny and cattle

1 ApŚ 5 2 4
2 BG 1 5 18
3 M Williams A Skt Eng Dictionary, 726

and adapted the formula for recitation when vrata is started by the couple in the marriage rite

The modifications *vāyo vratapate vratam carisyāmi*, *āditya (sūrya) vratapate* , and *vratānām vratapate* are seen in MS 4 9 2 4, TB 3 7 4 7 TA 4 41 4, ApŚ 4 3 2, 15 20 3 SMB 1 6 10,11,13, HG 1 7 8 and KauŚ 56 7 The same appear in AgG 1 5 4 with the extension *tacchakeyam tanme rādhyatām* BG 1 5 15 has all those three modifications with the word *upayamanam* and the extension *tacchakeyam tanme rādhyatām* AgG 1 5 5 has the formula and its three modifications with the ūha *acārism* for *carisyamī* for use at the conclusion of the three day vrata after marriage

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After the Saptapadi rite the bride is to dwell in the house of an old *Brāhmana* woman whose husband and children are alive When she sees the polar star, the star Arundhatī and the seven *rsis* (ursa major) she can break her vow of silence saying this formula[18] The parallel formula in VG 14 19 is meant for recitation while fried grain is sacrificed

18 AG 1 7 21-2

CHAPTER XL

THE CEREMONIES IN THE FOURTH NIGHT

(a) *Taking up the daṇḍa*

371 *ūrjah pṛthivyā adhyutthito' si vanaspate śatavalśo viroha tvayā vayamiṣamūrjam vadanto rāyasposena samiṣā madema* BG 1 5 18

The juice of earth, that has risen up, are you O, tree grow with hundred shoots Because of you, we shall rejoice in the increase of wealth and good sap, speaking of sap and juice

TB 1 2 1 5 and ApŚ 5 2 4 have *madantah* for *vadantah*

In the rite of establishing the fire (agnyādhāna) Udumbara wood is taken with this Mantra[1]

In the fourth night after the pakvahoma the couple terminates the vrata and the bridegroom takes the stick (daṇḍa) with this Mantra[2]

The second pāda is the first pāda of RV 3 8 11 The fourth pāda is the fourth pāda of a verse occurring in VS 4 1, TS 1 2 3 3 and a few other Vedic texts including ŚG 3 11 14 and KS 2 4 PG 3 9 6

(b) *Taking the daṇḍa to the couple*

372-375 *prajayā tvā samsṛjāmi māsarena surāmiva prajāvati bhūyāsam prajayā tvā paśubhih samsṛjāmi māsarena surāmiva prajāvān pasumān bhūyāsam* BG 1 5 19 22

I shall unite thee with progeny like wine with *māsara* (a mixture of the water in which rice and millet are boiled with yeast, grasses etc)[3] May I be blessed with progeny I shall unite thee with progeny (and) cattle, like wine with *māsara*. May I be blessed with progeny and cattle

1 ApŚ 5 2 4
2. BG 1 5 18
3 M Williams A Skt Eng Dictionary, 725

and adapted the formula for recitation when vrata is started by the couple in the marriage rite

The modifications *vāyo vratapate vratam carisyāmi*, *āditya (sūrya) vratapate* , and *vratānām vratapate* are seen in MS 4 9 2 4, TB 3 7 4 7 TA 4 41.4, ApŚ 4.3 2, 15.20 3 SMB 1 6 10,11,13, HG 1 7 8 and KauŚ 56 7 The same appear in AgG 1 5 4 with the extension *tacchakeyam tanme rādhyatām* BG 1 5 15 has all those three modifications with the word *upayamanam* and the extension *tacchakeyam tanme rādhyatām* AgG 1 5 5 has the formula and its three modifications with the ūha *acārism* for *carisyāmi* for use at the conclusion of the three day vrata after marriage

(j) *Bride breaks her vow of silence*

370 *jīvapatnī prajām vindeya* AG 1 7 22 With my husband living may I attain progeny

VG 14 19 has the fragment *vīrasūrjīvapatnī bhūyāsam*

After the Saptapadi rite the bride is to dwell in the house of an old *Brāhmana* woman whose husband and children are alive When she sees the polar star, the star Arundhatī and the seven *rsis* (ursa major) she can break her vow of silence saying this formula[18] The parallel formula in VG 14 19 is meant for recitation while fried grain is sacrificed

18 AG 1 7 21-2

CHAPTER XL

THE CEREMONIES IN THE FOURTH NIGHT

(a) *Taking up the danda*

371 *ūrjah prthivya adhyutthito' si vanaspate śatavalso viroha tvaya vayamisamūrjam vadanto rāyasposena samisā madema* BG 1 5 18

The juice of earth that has risen up, are you O, tree grow with hundred shoots Because of you, we shall rejoice in the increase of wealth and good sap, speaking of sap and juice

TB 1 2 1 5 and ApŚ 5 2 4 have *madantah* for *vadantah*

In the rite of establishing the fire (agnyādhāna) Udumbara wood is taken with this Mantra[1]

In the fourth night after the pakvahoma the couple terminates the vrata and the bridegroom takes the stick (danda) with this Mantra[2]

The second pāda is the first pāda of RV 3 8 11 The fourth pāda is the fourth pāda of a verse occurring in VS 4 1, TS 1 2 3 3 KS 2 4 and a few other Vedic texts including ŚG 3 11 14 and PG 3 9 6

(b) *Taking the danda to the couple*

372 375 *prajayā tvā samsrjāmi masarena surāmiva prajāvatī bhūyāsam prajayā tva paśubhih samsrjāmi māsarena surāmiva prajāvān pasumān bhūyāsam* BG 1 5 19 22

I shall unite thee with progeny like wine with *māsara* (a mixture of the water in which rice and millet are boiled with yeast, grasses etc)[3] May I be blessed with progeny I shall unite thee with progeny (and) cattle like wine with *māsara*. May I be blessed with progeny and cattle

1 ApŚ 5 2 4
2. BG 1 5 18
3 M Williams A Skt Eng Dictionary, 726

BhG 1.16 has *bhagena tvā samsrjāmi māsarena surāmiva.*

In the fourth night after paksahoma the danda is taken to the bride with the first formula and with the second she accepts it. The same is taken to the bridegroom with the third formula and is accepted by him reciting the last formula[4] In BhG 1 16 the parallel couplet appears as an extension of the verse *tvam nārimupabrūte* etc used on the occasion of lājahoma

Mixing of a spirituous liquor with māsara beverage may be traced back to the Samhitās of Yajurveda. In VS 21 42 (cf MS 3 11 4 KS 38 8 and VS 20 66) it is said that Soma is adorned with māsara

(c) *Oblations after the removal of the danda*

376 *prasavaścopayāmaśca kātaścārnavaśca dharnesitca dravinam ca bhagascantariksamca sindhuśca samudraśca sarasvāmśca viśvavyacāśca te yam dvismo yaśca no dvesti tamesām jambhe dadhmah svāhā* MP 1 10 7

wife is removed The wife takes holds of the husband when the oblations are being offered The Mantra is chanted on this occasion[5]

377 *madhusca mādhavasca sukrasca sucisca nabhasca nabhasyascesascorjasca sahasca sahasyasca tapasca tapasyasca te yam dvismo yasca no dvesti tamesām jambhe dadhmah svaha* MP 1108

Madhu and Madhava, Śukra and Śuci, Nabhas and Nabhasya, Isa and Urja, Sahas and Sahasya, Tapas and Tapasya We place him whom we hate and who hates us in their jaws, hail!

KS 47 and VS 730 use the datives *madhave mādhavāya* etc instead of the nominatives *madhuh, mādhavah,* etc They give every formula in the form *upayāmagrhito'si madhave tva* etc MS 21321 has the variation *etayoh* for *esam* KS 179 reads *dadhami* for *dadhmah*

The first part of the formula is used to take the Rtugrahas in the Soma sacrifice[6] The second part is seen attached to Mantras used to lay the bricks in the fifth layer in the Agniciti rite[7]

The formula is used to offer one of the oblations after removing the gandharva staff in the last part of the fourth night after marriage[8]

378 *cittam ca cittiscākutam cākutiscadhitam cādhitisca vijñātam ca vijñānam ca nama ca kratusca darśasca purnamāsasca te yam dvismo yaśca no dvesti tamesam jambhe dadhma svaha* MP 1109

Thought and thinking, intention and intending, learned and the learning, the understood and the understanding, the name and the sacrifice, the new moon and the full moon We place him etc

TS 3441 has *manaśca sakvarisca* and *brhacca rathantaram ca* instead of *adhitam cādhitisca* and *nāma ca kratusca* respectively KS 179 reads *dadhāmi* for *dadhmah* MS 1414 reads *bhagah* for *kratuh* HG 139 (AgG 112) accepts the forms *cittāya*

5 ApG 3810 ApŚ 122611
6 ŚB 43114
7 ŚB 86116
8 ApG 3810

svāhā, etc, as an alternative to *cittam ca svāhā*, etc AgG 1.5.2 uses the datives *cittāya*, etc. But in AgG 2 5 5 *cittam ca cittisca*, etc, is found with *vijñānam ca vijñatam ca* PG 1 5 9 has *manasca sakvarisca* and *bṛhacca rathantaram ca* instead of *adhitam cādhitisca* and *nāma ca kratusca*

Jaya homas offered to Agni Sviṣṭakṛt in Agnyādheya are accompanied by these Mantras[9]

During the last part of the fourth night after-marriage the bridegroom offers Jaya oblations following the removal of the staff placed between the couple The bride takes hold of the bridegroom when the oblations are offered.[10] Svāhā follows every phrase *cittam ca* etc Jaya oblations are offered to Agni Sviṣṭakṛt in the Upanayana ceremony under the recital of these formulas[11] *For Jaya oblations in Gṛhya rites in general these formulas are* used[12] They are also used for Jaya oblations in marriage rite after the couple take their seat behind the fire

379-382 *bhūrbhagam tvayi juhomi svahā. bhuvo yaśastvayi juhomi svāhā suvah sriyam tvayi juhomi svāhā. bhurbhuvassuvastviṣam tvayi juhomi svahā* HG 1.24.2.

Bhūh, I sacrifice fortune over you, hail ! Bhuvah, I sacrifice fame over you, hail ! Suvaḥ I sacrifice beauty over you, hail ! Bhurbhuvassuvah, I sacrifice splendour over you, hail !

In the fourth night towards the morning the bridegroom offers some expiatory oblations Following this he offers one oblation over the bride's head to the accompaniment of these formulas[13]

383 (a) *agne prāyascittiresi tvam devānām prāyascittirasi*
(b) *ya'syāh patighnī tanūstāmasyā apajahi* SG 1 18.3

O Agni, thou art expiation, thou art expiation of the gods What aspect is in her that causes death to her husband, drive away that from her

BG 1 6 12, MP 1 10 3, HG 1.24 1 BhG 1 19, AgG 1.5 5 PG 1 11.2, KG 25 4 S'rB 1 4 1 (GG 2 5 2) and JG 1.22 have prāyaś-

9 ApA 5 24 1
10 ApG 3 8 10
11 HG 1 3 9 AgG 1 1 2
12 HG 1 1 19

citte for *prāyascittih* in the beginning HG 1.24 1 omits the portion *tvam devānam prāyascittirasi* BG 1 6 12, MP 1 10 3 and BhG 1 19 add the clause *brahmanastvā nāthakāmah prapadye* after the first part of the formula PG 1 11 2, SMB 1 4 1, JG 1 22, HG 1.23 1 and AgG 1 5 5 add the same clause with the variation *upadhāvāmi* for *prapadye* BG 1 6 12, MP 1 10 3, BhG 1 19 have the following corresponding to the latter part—

yā'syam patighnī tanūh prajaghnī pasughnī
laksmighnī jāraghnīmasyai tam krnomi svāhā

PG 1 11 2 has *ya'syai patighnitanūstamasyai nāsaya svāhā.* HG 1 24 1 has this part as in PG with the two variants *ghorā* for *patighnī* and *ito* for the second *asyai* AgG 1 5 5 also has the part as in PG with the two variants *ito* for second *asyai* and *nāsayāmasi* for *nāsaya* SMB 1 4 1 has *yā'syah pāpi laksmīstamasya apajahi* The corresponding portion in JG 1 22 reads *prajāghnī* for *pāpi laksmih*

In the fourth night the bridegroom offers seven oblations of cooked food Of these three are offered with this and its two modifications[14] The formula and its modifications are used to offer butter oblations towards the end of the fourth night after marriage[15] At the close of the Mūlahomas the bridegroom pours out oblations of clarified butter with the parallels in Vaikh 3 4 With this Mantra and its three modifications four expiatory oblations are offered just before the three day vrata undertaken by the couple is terminated[16] Expiatory oblations are sacrificed to the accompaniment of this formula and its three modifications after the bridegroom gets back to his house with the bride[17] Four expiatory oblations are offered with this formula and its three modifications during the fourth night after marriage[18] The ceremonies in the fourth night begin with the offering of five expiatory oblations under the recital of this formula and its four modifications[19]

ŚG 1 8 3 and KauG 1 18 have two modifications with *vāyo* for *agne* and *aputriyā* for *patighnī* and with *sūryah* for *agne* and *apasavyā* for *patighnī.*

14 ŚG 1 18 3 KauG 1 18
15 BG 1 6 12 15 ApG 3 8 10 HG 1.24 1 BhG 1 19, PG 1 11 2
16 AgG 1 6 3
17 KG 23 4
18. GG 2 5 2 KhG 1 4 12
19 JG 1 22

The BhG 1 6 13 15, MP 1 10 4 6 and BhG 1 19 have three modifications of the parallel Mantras in them, with *vayo, aditya* and *prajapate* at the beginning In BhG 1 9 one modification reads *ya'syai nindita tanustamasyai nasayamasi*

HG 1 24 1 has three modifications of the parallel Mantra The first one has *vayo* for *agne* and *nindita tanuh* for *ghora tanuh* The second one has *aditya* for *agne* and *patighni tanuh* for *ghora tanuh* The third modification begins with *aditya prayascitte vayo prayascitte agne prayascitte vayo prayascitte agne prayascitte vayo prayascitte aditya prayascitte*

AgG 1 5 5 has three modifications The first one has *vayo* for *agne*, and *putraghni* for *patighni* The second one has *aditya* for *agne* and *pasughni* for *patighni* The third modification begins with *sarva* and has *patighni putraghni pasughni nindita* instead of *patighni*

PG 1 11 2 has four modifications The first one contains *vayo* for *agne* and *prajagni* for *patighni* The second one has *surya* for *agne* and *pasughni* for *patighni* The third one has *candra* for *agne* and *grhaghni* for *patighni* The last one has *gandharva* for *agne* and *yasoghni* for *patighni*

KG 28 4 has three modifications of which the first begins with *vayo*, the second one with *surya* and the last one with *visno* instead of *agne*

SMB 1 4 2 (GG 2 5 2 and KhG 1 4 12) substitutes *agne* in SMB 1 4 1 with *vayo* The second and third modifications begin with *candra* and *surya* respectively

JG 1 22 contains a parallel and its three modifications The first modification has *vayo* for *agne* and *pasughni* for *prajaghnī* The second one has *surya* for *agne* and *patighni* for *prajaghni* The last modification runs *agne vayo surya candra prayaścittayo yuyam devanam prayascittayah stha, brahmano vai nathakama upadhavami ya syai yaśoghni tanustamasya apahatah svaha*

Vaikh 3 4 cites the formulas with their beginning and ends as follows *agnim patighnyantam, vayum ninditantam, ādityam ghorāntam, gandharvam yasoghnyantam, candram putraghnyantam* (cf PG 1 11 2)

384 *havyavahamabhimatisaham rakṣohanam pṛtanāsu jiṣnum jyotismantam didyatam purandhimagnim sviṣṭakṛtamāhuvemam* BG 1 6 18

The bearer of oblations, the conqueror of enemies, the destroyer of demons, winner in battles, luminous, shining, beautiful Agni Svistakrt we invoke, 'om'.

KS 2 15 reads *dīdyantam* for *dīdyatam* and omits *om* at the end TB 2 4 1 4 and ApŚ 9 8 8 too omit 'om' at the end KG 8 7 follows KS

In TB 2 4 1 4 the Mantra is included among the upahomamantras It is used by ApŚ 9 8 8 for expiatory oblation in case one's agnihotra is broken

The Mantra accompanies the Svistakrt oblation in the fourth night after cohabitation[20] The married couple should prepare a mess of cooked rice for Agni and offer a part of it to Agni Svistakrt with this Mantra[21] This is also used as the puronuvākya for Svistakrt oblations in the āyusyahoma[22] In the mrtyuñjaya rite the Mantra is used as puronuvākya for svistakrt oblation[23]

The reading *pratanāsu* seen in the printed BG 1.6 18 must be due to printer's mistake

(d) *Besmearing the heart region with the remains of the sacrificial butter*

385 *prajāpate tanvam me jusasva tvastardevebhissahasāma indra visvairdevai rātibhih samraranah pumsām bahūnām mātarah syāma* MP 1 11 4

O, Prajāpati be pleased with my body, O Tvastr with gods, O Indra accompanied by Samans, bountiful with the friendly all-gods may we become the parents of many a male progeny

MG 1 14 16 has *prajāpatih* for *prajāpate*, *tvastā* for *tvastah*, *devaih* for *devebhih*, *sahamānah* for *sahasāma*, *indrah* for *indra*, and *rtubhih* for *rātibhih*, *samvidānah* for *samraranah mātarau syava* for *mātarah syāma* VG 16 1 has *tvastā* for *tvastah*, *viraih* for *devebhih*, *sahasāhamindrah* for *sahasama indrah* The second half in VG runs *indrena devairvirudhah samvyayantām bahūnām pumsām pitarau syāva* KG 30 3 has *sahasānah* for *sahasāma* and *yajñiyaih samrarānah* in the third pāda

20. BG 1 6 18
21 Vaikh. 3 5
22. AgG 2 5 3
23 AgG 2 5 4

In the fourth night after removing the staff and after offering some oblations the bride and bridegroom look at each other. Following this the bridegroom besmears the region of their hearts with the remains of the sacrificial ājya under the recital of this and the two following Mantras in MP i e MP 1.11 5-6 [24] The Mantra is also used for recitation at the time of cohabitation in the fourth night The bride is to recite this [25]

The three variants *mātarah, mātarau* and *pitarau* are interesting Probably in MP the word *mātarah* was used to denote parents Then it appears that the followers of Kanva took exception to the plural number, and changed it to *mātarau* a dual Then the adherents of VG who appear to have been more under the influence of classical grammar, substituted *mātarau* with *pitarau* [26]

(e) *The bride eats the remnants of the offerings*

386 *prānaiste prānān samdadhamyasthibhirasthīni*
māmsairmāmsani tvacā tvacam PG 1 11 5

With breaths, I join thy breaths, with bones (thy) bones, with flesh (thy) flesh, with skin (thy) skin

After sacrificing a mess of cooked food in the fourth night the bridegroom makes the bride to eat the remnants under the recital of this Mantra [27]

(f) *The bride and bridegroom anoint one another's eyes*

387 *aksyau nau' madhusañkase anīkam nau samañjanam*
antah krnusva mām hrdi mana innau sahāsati
AV. 7 36 1

Our eyes (be) honey-like Our countenance (be) ointment (all over) Place me within thy heart May our mind unite

Ppp has *akṣau* for *aksyau* Sāyana's commentary also adopts the Ppp reading

On the fourth day after marriage the spouses anoint each other's eyes with ointment The Mantra is used to accompany this act

24 ApG 3 8 10
25 MG 1 14 16, VG 16 1, KG 30 3
26 cf the rule *pumām striyah* Compare the third pāda with *visvairdevai yajniyaḥ samvidānah* TS 5 7 24 1
27 PG 1 11 5

(g) *The bridegroom adorns the bride with a garland as they go to bed*

388 *sam nā manah samhrdayāni sam nābhi samtanutyajah sam tvā kāmasya yoktrena yuñjatyavimocanāya* BG 1 5 31

Our mind is united, hearts are united, our navels are united, the skins (*tvacah*) of (our) bodies are united I bind (*sam yunjām*) thee with the cord of love, not to be released

HG 1 24 4 has *sam nāmnah* for *sam nā manah*, *sam tvacah* for *sam tanutyajah*, and *yuñjāmi* for *yuñjati*

In the fourth night after marriage when the bride and bridegroom go to bed together the latter puts a perfumed garland on the former with this Mantra[28] It is also recited on the occasion of the first cohabitation in the fourth night[29] It is further recited by the bridegroom as he calls the bride near him after the cohabitation By this time the bride is to take her bath and dress properly[30]

The BG reading *sam nā manah* is the correct one This reading is accepted by Oldenberg in his translation of HG, SBE vol XXX p 198 But in HG 1 25 1 the pratīka of this Mantra is translated as "united are our names" The other two variants in HG appear to be more correct Nothing suitable to this context can be made out of the word *tanutyajah* On the other hand the reading *tvacah* is quite consistent with the context and the sense of the verse The verb *yuñjāmi* in the first person is more appropriate to the context since it is recited by the bridegroom

(h) *Blessings from the Brahmins*

389 90 *āvābhyām dampatibhyām svasti bhavantō bruvantu yuvābhyām dampatibhyām svasti* AgG 1 5 5

May you pronounce well being for us the bride and bridegroom Well being to you both bride and bridegroom

Soon after the breaking of the vow and before cohabitation svastivācanika is performed in marriage ceremony The formulas are used in this rite of wishing prosperity to the couple[31]

28 BG 1 5 31
29 HG 1 24 41
30 HG 1.25 1
31 AgG 1 6 3

CHAPTER XLI

COHABITATION

(a) *The bride touches the couch*

391 *'mahimusu' mataram suvratanām ṛtasya patnīmavase havāmahe tuviksatramajarantimurucīm susarmāna-maditim supranitim* AV 7 6 2

The great mother of those of good vows, the spouse of Rta we invoke for aid, the multi powered, never aging, wide spreading, giving good protection Aditi who conducts properly

The only variant noticed in other texts is *huvema* for *havāmahe*

The Mantra is to be chanted when the butter portion is offered to Aditi in the Rajasuya sacrifice[1] With it a special oblation is offered to Aditi by one who is about to get engaged in a con flict[2] The Mantra is also used for recitation when offering an oblation to Aditi in the Sautrāmani Sacrifice[3] It is further addressed to *Aditi in the introductory rite connected with* Soma Sacrifice[4]

In the fourth night the bride is made to touch the couch with this Mantra before she mounts it[5] The Mantra is also used in a rite for welfare to touch an oar (tarana),[6] to embark on a boat (nāvamārohayati) in the rite of preparing the house fire[7] and pitrnidhana ceremony[8]

Due to the reading *havamahe* the AV index had to define the verse as a *bhurij* *Otherwise the verse is* a good *tristubh*

1. MS 4 10 1
2. TS 1 5 11 5
3. VS 21 5
4. AB 1 9
5. Kauś 79 3
6. Kaus 52 10
7. Kaus 71 23.
8. Kauś 86 26

This verse is shown to be a Khila to the Rgveda in my paper Mantras cited by Pratikas in the Aitareya Brahmaṇa and not traced to the Rgveda (pp 89 90)

(b) *Recitation while the couple lie in the bed*

392 *nejamesa parāpata suputrah punarāpata*
asyai me putrakāmayai garbhamādhehi yah puman
BG 1 7 41

O, Najamesa fly away Fly back with excellent sons Bestow on this woman of mine who is desirous of a son an embryo that is male

MG 2 18 4 has *punah* for *garbham* in the last pāda This is one of the Mantras recited by the bridegroom over the bride in the bed on the fourth night after marriage[9] The husband is to recite this Mantra along with a few other Mantras over his wife when he seeks sexual union with her after her monthly illness[10] The Mantra is to accompany one of the oblations offered in the Simantonnayana ceremony by the husband[11] In case a putrakama who has offered cooked oblations on every pratipad through out a year has not got a son he is to prepare a sthalipaka for Nejamesa and offer it with three Mantras of which the first is this

(c) *Enveloping the bridegroom in a garment*

393 *abhi tva' manujatena dadhami mama vasasā*
yatha so mama kevalo nānyasam kirtayāścana.
AV 7 37 1

I bind thee with my garment that has originated from Manu, so that thou mayest be mine exclusively and mayest not speak about other (women).

The Mantra is cited by pratika with the direction iti *abhicchādayati*. It is to accompany the abhicchadana in the fourth night According to Whitney, the direction in the sutra ' May well enough mean as plainly required by the sense of the verse, 'she envelops

9 BG 1 7 41
10 ApG 3 8 13
11 AG 1 14 3 ŚG 1 22 7 KauG 1 22

him', but it is explained by the school as "one envelops the two spouses"

The second half of AV 38 4 is identical with the second half of the Mantra but for the variations *mamedasastvam* for *yatha so mama*

Regarding the epithet *manujāta* Whitney has the following note "Manu-born is a strange epithet for a garment Perhaps the woman's embrace is intended, or her hair—if this be not too poetic" The passage *yathā manausamvaranam somam* RVKh. 3 3 1 may be recalled here

(d) *The bridegroom touches the bride*

394 *gandharvasya visvavasormukhamasi* ŚG 1 19 2

Thou art the mouth of the Gandharva Visvavasu

In the fourth night the bridegroom touches the private parts of the bride with this formula[12]

It appears that some sacredness is associated with the mouth of the Gandharva According to a passage in AV 7 73 3 all the immortals, lick with Gandharva's mouth

395 *abhi tvā pañcasākhena sivenavidvisavatā*
sāhasrena yasasvinā hastenabhimrsamasi suprajastvāya
HG 1 24 3

With the five-forked, auspicious, thousandfold, glorious hand which has no enemies we touch you for excellent progeny

BhG 1 20 reads *sivena tvā pañcasākhena hastenavidvisāvatā* for the first half In the second half it drops *hastena* and reads *abhi-mrsami* for *abhimrśāmasi*

After the expiatory and other oblations in the fourth night the bride is made to lie down to the west of the fire facing east or north Then the bridegroom touches her private parts with this Mantra[13]

The anustubh verse is seen extended by supplying the additional word *suprajāstvāya* at the end

12. ŚG 1 19 2 and KauG 1 19
13 HG 1 24 3 and BhG 1 20

396 *karaddadhat* BhG 1 20 May it do (and) put
MG 1 14 17, VG 16 2 and KG 30 5 have only *karat*
Kaus 91 11 has *karat svaha*

With this formula the bridegroom touches the private parts of the bride in the fourth night after marriage[14] With the formula karat svahā the guest partakes of the madhuparka for the sixth time[15]

397 *'brahmajajñanam' prathamam purastad visīmatah suruco*
vena avah sa budhnya upamā asya visṭhah satasca
yonimasatasca vivaḥ AV 4 1 1

The Brahman is born first in the east From the border Vena (the celastial form of Agni) has revealed splendours At the base near his forms he has disclosed the wombs of the living and the non living

The Mantra is recited when the piece of gold hung round the neck of the sacrificier, is placed on the lotus leaf in Agnicit in Rajyasuya sacrifice[16] The Hotṛ recites this in pravargya rite[17] It is also cited in connection with the offering of the omentum in animal sacrifices[18]

In the fourth night when the bridegroom touches the private parts of the bride this Mantra is muttered[19] It is also used in ceremonies for the health and welfare for kine (Kaus 9 1), for success in study and victory over opponents in disputation (Kaus 38 23), for beginning Vedic studies (Kaus 139 10) and for a butter oblation in the Upanayana ceremony[20]

The Mantra is quoted in a good many of the Vedic texts and remarkably without a variant anywhere Probably the mystic nature of the contents of the verse might have discouraged all the later text makers to tamper with the original text

How this mystic verse came to be employed by Kauś in such a context is not very clear We may imagine that the word

14. BhG 1 20 MG 1 14 27 VG 16 2 KG 30 5
15 Kaus 91 11
16. ŚB 7 4 1 14 Vait 28 23
17 AB 1 19 KB 8 4
18 TB 2 8 8 8
19 Kauś 77 11
20 PG 1 15 31

yonih in the verse suggested this application. The mention of birth in the verse also was probably a recommendation for this use.[21]

(e) *Cohabitation*

398 *ārohorum upabarhasva bāhum parisvajasva jāyām sumanasyamānah tasyām pusyatam mithunau sayonī bahvīm prajam janayantau saretasā* MP. 1 11 7

Mount the thigh, extend the arm, embrace the wife lovingly. May two virile twin-sons be born in her, who will in their own term produce numerous progeny.

AV. 14.2 39 has the first hemistich with the variants *dhatsva hastam* for *barhasva bāhum* The second hemistich in the AV Mantra runs. *prajam krnvathāmiha modamānau dirgham vāmāyuh savitā krnotu*

The bridegroom is to recite this Mantra at the time of cohabitation in the last part of the fourth night after marriage It is also directed that somebody else may recite the Mantra before the act of cohabitation.[22]

399 *ardrayaranyā yatrāmanthatpurusam purusena sakrah tadetau mithunau sayonī prajayamrteneha gacchatam* MP. 1 11 8.

Where Śakra churned out male progeny by uniting the *purusa* (male organ) and the wet *aranī* (the female organ) to that (tad) place this couple with connected *yonis* may go with immortal progeny

This is one of the five Mantras to be recited at the time of cohabitation in the last part of the fourth night[23]

400 *sam te manasā manah* (*pratīka for an anuvāka*) BhG. 1.20

In the animal sacrifice the heart of the victim is moistened with ghee under the recital of this Mantra[24]

21. See, Mantras cited by Pratikas in the AV and not traced to the Rgveda, 92.

22 ApG 3 8 10

23 ApG 3 8 10

24. ŚB 3 8 3 9 [illegible]

COHABITATION

In the fourth night after marriage the bridegroom recites the anuvāka at the time of sexual union[25]

401 'sampitarā vrtviye' srjethām matā pitā ca retaso bhavāthah marya iva yosāmadhirohayainām prajani krnvāthamiha pusyatamam rayim AV 14 2 37

Unite (sam-srj), O ye (two) parents (pitr) the two things that are seasonable, ye shall be mother and father of seed, as a male (marya) a female (yosā) do thou mount her, make ye (two) progeny, here enjoy (pus) wealth[26]

Ppp has rddhaye for rtviye, puts pitā before mātā substitutes ca with ja and drops the visarga at the end of the second pāda In the last pāda it reads prajām krnvathāmiha modamānau

This Mantra accompanies the act of cohabition in the fourth night

402 'ihema' vindra sam nuda cakravakeva dampatī prajayainau svastakau visvamāyurvyasnutam AV 14 2 64

Here, O Indra do thou push together these two spouses like two cakravakas, let them with (their) progeny well homed live out all their life time[27]

Ppp has according to Whitney a better reading prajāvantau for prajayainau For visvam Ppp has dirgham Some AV Mss read aśnutam for aśnutām

The Mantra is cited with the direction tr hsamrudati The Mantra was probably meant to be recited by the priest as the bride and the bridegroom enjoy physical contact

403 'janani MG 1 14 18 Birth

VG 16 3 has janat

This word is to be muttered at the time of procreation[28]

25 BhG 1 20
26 Whitney Translation of the AV 2 760
27 Ibid 764
28 MG 1 14 18 VG 16 3

yonih in the verse suggested this application The mention of birth in the verse also was probably a recommendation for this use[21]

(e) Cohabitation

398 *arohorum upavarhasva bāhum parisvajasva jayam sumanasyamanah tasyām pusyatam mithunau sayoni bahvim prajām janayantau saretasa* MP 1 11 7

Mount the thigh, extend the arm, embrace the wife lovingly May two virile twin sons be born in her, who will in their own term produce numerous progeny

AV 14.2 39 has the first hemistich with the variants *dhatsva hastam* for *barhasva bahum* The second hemistich in the AV Mantra runs *prajam krnvathamiha modamanau dirgham vama yuh savita krnotu*

The bridegroom is to recite this Mantra at the time of cohabitation in the last part of the fourth night after marriage It is also directed that somebody else may recite the Mantra before the act of cohabitation.[22]

399 *ardrayaranyā yatramanthatpurusam purusena sakrah tadetau mithunau sayoni prajayamrteneha gacchatam* MP 1 11 8

Where Śakra churned out male progeny by uniting the *puruṣa* (male organ) and the wet *arani* (the female organ) to that (tad) place this couple with connected *yonis* may go with immortal progeny

This is one of the five Mantras to be recited at the time of cohabitation in the last part of the fourth night[23]

400 *sam te manasa manah* (*pratīka for an anuvaka*) BhG 1 20

In the animal sacrifice the heart of the victim is moistened with ghee under the recital of this Mantra[24]

21. See Mantras cited by Pratikas in the AV and not traced to the Rgveda 92
22 ApG 3 8 10
23 ApG 3 8 10
24. ŚB 3 8 3 9 ApŚ 7 23 7

In the fourth night after marriage the bridegroom recites the anuvaka at the time of sexual union [25]

401 '*sampitarā vṛtviye*' *sṛjethām mātā pitā ca retaso bhavāthah marya iva yoṣāmadhirohayainām prajāni kṛṇvāthamiha puṣyatamam rayim* AV. 14 2 37.

Unite (sam-sṛj), O ye (two) parents (pitṛ) the two things that are seasonable, ye shall be mother and father of seed, as a male (marya) a female (yoṣā) do thou mount her, make ye (two) progeny, here enjoy (puṣ) wealth [26]

Ppp has *ṛddhaye* for *ṛtviye*, puts *pitā* before *mātā*, substitutes *ca* with *ja* and drops the visarga at the end of the second pāda In the last pāda it reads *prajām kṛṇvathāmiha modamānau*

This Mantra accompanies the act of cohabition in the fourth night

402 '*ihema*' *vindra sam nuda cakravākeva dampatī prajayainau svastakau viśvamāyurvyaśnutām* AV 14 2 64

Here, O Indra do thou push together these two spouses like two cakravakas, let them with (their) progeny well homed live out all their life time [27]

Ppp has according to Whitney a better reading *prajāvantau* for *prajayainau* For *viśvam* Ppp has *dirgham* Some AV Mss read *aśnutam* for *aśnutām*

The Mantra is cited with the direction to [illegible] The Mantra was probably meant to be recited by the priest as the bride and the bridegroom enjoy physical contact

403 '*janani*' MG 1 14 18 Birth

VG 16 3 has *janat*

This word is to be muttered at the time of procreation [28]

25 BhG 1 20
26 Whitney Translation of the AV 2 760
27 Ibid 764
28 MG 1 14 18, VG 16 3

The direction *janadityuparijananam* in the VG 16 3 may be corrected into *janadityupajananam* following MG KG 30 6 lays down *bhasat* (private parts) for the purpose

404 *bṛhat* MG 1 14 19 Mighty

The word is to be uttered probably at the time of the actual birth of a child.[29]

VG 16 4 directs as follows *brhaditi jātah pratiṣthitam* The word *jātah* may be corrected into *jatam* following MG and KG

(f) *Embracing the bride*

405 *māmanuvrata bhava sahacaryā mayā bhava,*
yā te patighnī tanurjāraghnīm tvetām karomi
śivā tvam mahyamedhi kṣurapavirjarebhyah HG 1 24 5

Be devoted to me be a companion to me What evil is there in you which may cause death to your husband that I make fatal to your paramours You prosper remaining auspicious to me (and) a sharp-cutting (destroyer) to your paramours

After cohabiting with the bride the bridegroom embraces her in the fourth night reciting this Mantra[30]

The first two pādas of this Mantra are used with slight variations as the last pāda of the Mantra *mama hrdaye hrdayam te astu* etc used to touch the heart region of the bride The pāda *māmanuvrata bhava* is reminiscent of *patyuranuvrata bhava* (AV 14 1 42ᶜ) and *agneranuvratā bhava* (TS 1 1 10 1ᶜ) The third and fourth pādas have parallels in ŚG KauG PG and KG The fifth pada may be compared with *siva na ihaidhi* AV 3 28 3ᵈ

The first pāda may be emended to *mamevanuvrata bhava* in the interest of metrical correctness

(i) *Recitation after sexual union*

406 *prane te reto dadhāmyasau* ŚG 1 19 4

I put the sperm into thy breath

The bridegroom mutter this formula when the sexual intercourse in the fourth night after marriage is over

29 MG 1 14 19 VG 16 4 KG 30 4
30 HG 1 24 5

407 *yathā bhūmiragnigarbhā yathā dyaurindreṇa garbhiṇī vāyuryathā diśām garbha evam garbhaṁ dadhāmi te.* ŚG 1 19 5.

As the Earth supports fire in her womb, as the sky is pregnant with Indra, as wind is in the womb of the quarters—in the same way I put the germ in your womb

ŚB 14 9 4 21 reads *yathāgnigarbhā pṛthivī* for the first pāda BG. 1 7 38 reads *yathāgnigarbhā pṛthivī dyauryathendreṇa garbhiṇī* for the first half and *dadhātu* for *dadhāmi* in the last pāda HG 1 25 1 agrees with BG but has *dadhāmi* in the last pāda MP 1 12 5 has *yathā pṛthivyagnigarbhā* for the first pāda and *dadhātu* for *dadhāmi*.

One who is desirous of a learned and famous son embraces his wife reciting this Mantra[31] The husband recites this Mantra after cohabitation with his wife in the fourth night[32] This is one of the Mantras addressed to the bride by the bridegroom as they lie in the bed in the fourth night[33] Before cohabitation in the fourth night the bridegroom addresses a few Mantras to the bride and this is one among them[34] This is also one of the Mantras recited over the wife by the husband when he is to cohabit with her after her monthly illness[35]

AV 5 25 2 resembles the Mantra and it runs
yatheyam pṛthivī mahī bhūtānām garbhamādadhe
evā dadhāmi te garbham tasmai tvāmavase bhuve

The AV sūkta 5 25 is meant for successful conception RVKh 10 184 is very similar to the AV verse quoted above The Khilas appended to RV 10 184 are used to offer oblations by one who is desirous of getting a son[36]

408 *yasya yonim patireto gṛbhāya pumān putro dhīyatām garbhe antaḥ tam piprhi daśamāsyo'ntarudare sa jāyatāṁ śraiṣṭhyatamaḥ svānām* ŚG 1 19 6

31 ŚB 14 9 4 21
32 ŚG 1 19 5 KauG 1 19
33 BG 1 7 38
34 HG 1 25 1
35 ĀpG 3 8 13
36 MG 2 18 4

Open (vyasya) the womb, receive the sperm of the husband, let a male child be held in the foetus Bear him May he who was in the womb for ten months—who is the most distinguished among his kin—take birth

The printed KauG agrees with ŚG but the palm leaf Ms used by me gives the Mantra as follows

> *yasyai yonim patireto dadhātu pumān putro dadhātu, putro jāyatām*
> *garbhe asmin tam bibhrhi daśamāsyo'ntarudare sa jāyatāṁ śresthatamah svānām*

MP 1 12 8 has *vyasya* for *yasya*, *prati* for *pati*, *grhāna* for *grbhāya*, *garbhah* for *garbhe*, and *vīratamah* for *śraisthatamah* The third pāda in MP runs *tam mātā daśamāso bibhartu* The HG 1 25 agrees with MP but has two variants HG has *yasya* as in ŚG and not *vyasya* as in MP It also reads *jāyatām* instead of *dhīyatām* in MP

This is one of the Mantras recited by the husband after cohabiting with his wife[37] The Mantra is also addressed to the wife by her husband before he seeks sexual union with her after her monthly illness[38]

The KauG version of the Mantra as seen in the palm leaf Ms is confused and unmetrical The ŚG reading *yasya* for *vyasya* is corrupt and the latter is accepted in the translation The ŚG variant *pati* for *prati* in MP and HG is more appropriate to the context

409 *pumāmsam putram janaya tam pumānanujāyatām*
tesāṁ mātā bhavisyasi jātānām janayāsi ca ŚG 1 19 6

Give birth to a male child let another male child take birth after him Mayest thou be their mother who have born and mayest thou give birth (to other children also)

AV 3 23 3 has the following for the second half *bhavāsi putrānām mātā jātānām janayāśca yān.* Ppp reads *tvaṁ* for *tam* at the beginning of the second pāda and *janayāmi* for *janayāsi* KauG 1 19 reads *janayāmsi* probably a printers error. The palm

37 ŚG 1 19 6 KauG 1 19 HG 1 25 1
38 ApG 3 8 13

leaf Mss. (No. 436 Travancore Univ. Mss. Library) of the KauG. has the following parallel:

teṣāṁ mātā bibhṛhi jātānāṁ janayāmi ca
pumāṁsaṁ putramādhehi pumānanujāyatām.

SMB. 1.4.9. has the first half with the variant *vindasva* for *janaya* and MP. 1.13.2 has it with *pumāṁste putro nārī* for the first pāda. This is followed in MP. by *yāni bhadrāṇi bījāni, ṛṣabhā janayantu nau* (cf. AV. 3.23.4[ab]).

The Mantra is to be recited by the husband after cohabitation with his wife in the fourth night.[39] The parallel in SMB. 1.4.8 which begins with *pumānagniḥ* etc. is used in the Pumsavana ceremony for inserting the powdered nyagrodha sheet into the wife's right nostril.[40] The hymn AV. 2.23 is used in a charm to procure the conception of a male child.[41]

410. *puṁsi vai puruṣe retastat striyāmanuṣiñcatu*
tathā tadabravīd dhātā tat prajāpatirabravīt. ŚG. 1.19.6.

In the male indeed, in the man is the sperm let that be sprinkled into the woman. Dhātṛ has said like that, Prajāpati has said that.

AV. 6.11.2 reads:

puṁsi vai reto bhavati tat striyāmanuṣicyate
tadvai putrasya vedanaṁ tat prajāpatirabravīt

KauG. 1. 19 has *anūṁṣi ca tu* and is evidently a faulty reading, for *anuṣiñcatu.* The palm leaf Ms. of the KauG. agrees entirely with ŚG.

The Mantra is used for recitation after cohabitation in the fourth night after marriage, by the bridegroom.[42] AV. 6.11 is used in Puṁsavana.[43]

411. *prajāpatirvyadadhāt savitā vyakalpayat*
strīṣūyamanyān svādadhat pumāṁsamādadhadiha.
ŚG. 1.19.9.

39. ŚG. 1.19.6 and KauG. 1.19.
40. GG. 2.6.11.
41. KauG. 35.3.
42. ŚG. 1.19.6 and KauG. 1.19.
43. KauŚ. 35.8.

Prajapati has created, Savitr has moulded, putting the female issues in other women (anyāsu), may he put here a male

AV 6 11 3 reads. *prajāpatiranumatih sinīvālyacīkḷpat straiṣūyamanyatradadhat pumāmsamudadhadiha*

KauG 1 19 has *strīṣūyamanyāt* for *strisūyamanyān* The palm leaf Ms has the hemistich *tvaṣṭā vai rupam sandadhā, nejamesa parāpatat* (cf RVKh 10 184 1ᵃ) between the first and second halves of the verse It has *strīyūsam* for *strīṣūyam*

The Mantra is to be recited by the bridegroom after cohabitation with the bride in the fourth night [44] The AV. Mantra is used in the Pumsavana rite [45]

The reading *anyansvadadhat* is uncertain The variant *anyāt svādadhat* is not helpful to any greater extent So, considering the context and the AV version we may read *ayāsvadadhat* as suggested in the Vedic concordance This is further supported by Sehgal's edition of ŚG See *anyasu adadhat iti*

412 *yani bhadrāni bijāni purusā janayanti nah*
tebhistvam putram janaya suprasurdhenuka bhava ŚG 1 19 9

What auspicious seeds men generate for us, with them you give birth to a son, be a milch cow that breeds well

The second half of RVKh 2 10 3 is the first half of the verse with the variation *rsabhā* for *purusā* The second half of 2 10 4 runs *taistvam putram janayessa jāyatām viratamah svanām* AV 3 23 4 reads *yani bhadrani bijāni ṛsabhā janayanti ca taistvam putram vindasva sā prasurdhenukā bhava*

MP 1 13 3 is identical with the AV version but for the variants *nah* for *ca* and *putrān* for *putram* HG 1 25 1 has the following verse *yani prabhuni viryānyrsabhā janayantu taistvam garbhinī bhava sa jayatam vīratamah svānam*

The bridegroom recites this Mantra after cohabitation with the bride in the fourth night [46] This is one of the Mantras addressed to the bridegroom before cohabitation [47] The house-holder

44 ŚG 1 19 6 and KauG 1 19
45 Kaus 35 8
46 ŚG 1 19 6 KauG 1.19
47 HG 1 25 1.

recites the Mantra while touching the earth after making the mother give her right breast to the new born child in the Jātakarman[48] The AV hymn 3 23 is used in a rite to procure male off springs[49]

413 *abhikranda vilayasva garbhamādhehi sādhaya*
vṛṣānam vṛṣannādhehi prajāyai tvā havāmahe ŚG 1 19 11

Roar, act like a hero, place the embryo, make it beautiful You, who are strong place a strong one For progeny we call thee

AV 5 25 8 reads *adhiskanda virayasva garbhamadhehi yonyām vṛṣāsi vṛsyavān prajāyai tvā nayāmasi*

KauG 1 19 reads *ādhohi* for *ādhehi* and *huvāmahe* for *havāmahe*, evidently by mistake The palm leaf Ms of KauG has *vilayasva* for *valayasva* and *sadaya* for *sādhaya*

This is one of the Mantras recited by the bridegroom after cohabitation with the bride in the fourth night[50] The AV hymn 5 25 is used in the Pumsavana rite[51]

The verse appears to have been originally composed to be recited over a bull which is brought near a cow for the purpose of impregnation[52]

414 *karomi te prājāpatyamāgarbho yonimetu te*
anūnah pūrno jāyatamanandhah asleno'pisacadhitah
HG 1 25 1

I do prājāpatya for you, let the embryo enter the womb May a boy who has no defect, who is perfect, not blind not lame, not sucked out by demons, be born

RVKh has *asronah* for *aslenah* AV 3 23 5 has the first half with the variation that *garbha* is placed just after *yonim* in the second pāda The second half in AV runs *vindasva tvam putram*

48 ApG 6 15 5
49 Kaus 35 3
50 ŚG 1 19 6 and KauG 1 19
51 Kaus 35 5
52 cf RV 5 83 7 which resembles this Mantra is used in TS. 3 1 11 6 to address a horse.

nāri yastubhyaṁ śamassaccharnu tasmai traṁ bhara. MP. 1.13.1 drops *anandhaḥ* after *jāyatāṁ* in the second half.

The husband mutters this Mantra after cohabitation.[53] The householder is to recite this Mantra before he cohabits with his wife after her monthly illness.[54] Kauś. 35.3 uses the hymn AV. 3.23 which contains a parallel to the Mantra in a rite to procure the conception of a male child by breaking an arrow over the mother's head, etc.

CONCLUDING RITES

(a) *Partıng of the brıde's haır*

416 *'brhaspatih' prathamassūryāyāssırse kesān akalpayat tenemāmasvınā nārīm patye samsobhayāması* AV 14 1 55

Brhaspatı the foremost has arranged the haırs on Sūryā's head So O Asvıns we beautıfy thıs woman for her husband

In the fourth nıght after rısıng from the nuptıal bed the brıde puts on fresh garments Followıng thıs grass ıs strewn and rıce and barley are placed on her head and her haırs at the mıddle of her head are parted wıth a blade of darbha grass under the recıtal of thıs Mantra[1] AV 14 1 56 ıs also recıted on thıs occasıon

(b) *Gıvıng the Sulka*

417 *'ıhedasātha' na paro gamāthemam gāvah prajayā vardhayātha subhamyatīrustrıyāh somavarcaso vısvedevā kranmıha vo manāmsı* AV 14 1 32

O Kıne you remaın here ıtself do not go away make thıs (man) prosper wıth progeny (O kıne) of auspıcıous movement, ruddy and possessıng the splendour of soma—may all gods fix your mınds here

The Mantra ıs prescrıbed to accompany the presentatıon of sulka

Whıtney says "thıs verse seems to be dırected to accompany the payıng (ın kıne) the prıce demanded for the brıde but surely that cannot have been ıts orıgınal sense" The verse makes no dırect reference to the gıvıng of sulka It ıs an address to the kıne wıshıng all prosperıty and theır owner all luck But sınce dowry or the prıce of a brıde was very often paıd ın the form of kıne thıs verse ıs approprıate to the context ın whıch ıt ıs used ın Kauś So, ıt ıs not quıte so readıly that one can agree wıth

1. Kauś 79 14

Whitney when he says that 'surely that cannot have been its original sense', especially when there is no other context in which the Mantra is found used.

(c) *Sending the bride's people back home*

418 *iha mama rādhyatāmatra tava* Kaus 79 18

Here let it be gratifying to me and here to you

Reciting this formula the bridegroom sends the bride's people back to their house [1a]

(d) *The priest accepts the bridal garment*

419 *'devairdattam' manunā sākametadvādhuyam vāso vadhvasca varatram*
yo brahmane cikituṣe dadāti sa idrakṣāmsi talpani hanti
AV 14 2 41

Who gives this bridal garment and bride's cloth, which is given by the gods along with Manu, to a knowing Brahman—he destroys the demons, the couches [2]

Ppp reads *vādhuyam baddho vāso'syāh* for the second pāda and *trpyāni* for *talpāni*

At the end of the marriage rite the priest is presented with the bridal garments which he accepts with this Mantra [3]

(e) *Fastening the bridal garment on the pillar*

420 *'apasmattama' ucchatu nīlam pisangamuta lohitam yat nirddahani ya prsatakyasmin tām sthānavadhyāsajāni*
AV 14 2 48

Let the blue, reddish brown (and) red darkness move (ucchatu) away from us I fasten her who is consuming and spotted to this post

The Mantra is cited with the direction *iti sthānavāsajati* and this agrees with the spirit of the Mantra But Whitney says that *the Mantra is used in connection with taking away the bridal garment to cleanse it* [4]

The first pāda is identical with the third pāda of a verse quoted in Kaus 79 22 'The latter half verse is corrupt in Ppp beyond

1a Kaus 79 18
2 Whitney Translation of the AV
3 Kaus 79 21
4 Kaus 79 22 Whitney's note on AV 14 2 48

intelligibility"[5] Whitney also opines that if *yā* is dropped in the third pāda the verse would be excellent so far as rhythm and cadence go

421 *'yāvatīh krtya' upavāsane yāvanto rājño varunasya pāśāh vrddhayo yā asamrddhayo yā asmin tā sthānāvadhi sādayāmi* AV 14 2 49

How many witch crafts in the outer garment (? Upavasana), how many fetters of king Varuna, what failures, what non-successes—them I cause to sit upon this pillar[6]

Ppp has *paścācāne* for *upavāsane* and *asmintā stānomuñcāmi sarvām* A Ms used by Whitney has *tām* for *tāh* in the last pāda

The Mantra is recited when one who fastens the bridal garment on a pillar returns after doing so[7]

(f) *Wrapping a tree with the bridal garment*

422 *'yā me priyatamā' tanūh sā me vibhāya vāsasah tasyā'gre vanaspate nīvim krnusva mā vayam risāma* AV 14 2 50

My body that is dearest to me is afraid of my garment O, forest-lord first make a knot on that (garment) let us not suffer harm

Under the recital of this Mantra the bridal garment, (fastened to a pillar previously) is wound round a tree[8]

(g) *The priest puts on the bridal garment*

423 *'ye antā' yāvatīssico ya otavo ye ca tantavah vāso yatpatnībhirutam tannah syonamupasprsāt* AV 14 2 51

What borders, how many skirts, what cross-threads, let that garment which is woven by the wives touch us pleasantly

Ppp reads for the third and fourth pādas *vāso yatpatnībhrtam tanvā syonamupasprsa*

The bridal garment is worn reciting this Mantra by the priest

5 Ibid
6 Whitney, Translation of the AV 2 763
7 Kaus 79 23
8 Kaus 79 24

(h) *Priest returns after washing and putting on the bridal garment*

424 *'navam vasānah' surabhih suvāsā udāgām jīva usaso vibhātīh*
āndāt patatrīvāmuksi visvasmādenasaspari AV 14 2 44

Wearing a new and fragrant (garment), well-clad (thus), I arise alive to the Dawns that break like a bird from the egg I am released from all sin

Ppp connects *suvāsā* and *udāgām* as *suvāsodāgām*

After purifying the bridal garment the priest puts it on and returns to the house reciting this Mantra

From the sense of the verse, it appears that it was composed for recitation by one who has purified himself and put on fresh garment The context of the verse in Kauś is very similar According to Kauś the bridal garment is to be washed and to be worn by the priest It is quite possible the purification of the priest is also involved in this rite

(i) *Oblation at the close of the marriage ceremony*

425 *'yadime kesino' janā grhe te samanartisū rodena krnvanto'gham agnistvā tasmādenasah savitā ca pramuñcatām* AV 14 2 59

If these hairy people have danced together in your house causing sin with weeping let Agni and Savitr release thee from that sin

Ppp has *yadamī* for *yadime* and *krnvatīh* for *krnvantah*

This Mantra is used along with AV 14 2 46 (RV 10 85 17) for offering oblations at the end of the marriage ceremony

The Mantra with regard to its sense has practically no connection with the marriage ceremony Whitney suggests that it can be connected with "wailings for the dead, which are regarded as ill-omened and requiring expiation"[9] But since the Mantra has an expiatory significance it may be imagined that at the conclusion of the marriage ceremony an expiatory oblation is offered along with its recitation

9 Whitney's note on A[illegible] also Bloomfield JAOS 15 xlii.

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